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It's fun to being full about the fundamplished when you have little (Mean's) help colour. More Ville known how to use cleary ledes to outrout the set in this book of thereof halp-major symbols, their signatures, not values, sceles, rhyth, go, and the signatures, not values, sceles, rhyth, go, and the signatures, not values, sceles, rhyth, go, and the signatures, not values and the signatures, not values and the signatures of the signature of th

Sones of the CHILD WORLD

Last but no least-let me recall to your mind three of the most wonderful little collections of children's songs I've ever run across! These are true "Children's Classics" in my estimation, with each song a delightful experience and the subjects varied and many. Vol. 1 covers 101 songs, Vol. II contains 63 songs, and Vol. III has 62 songs, all covering the seasons, and home life, the country and any amount of subjects filling the child's hear and imagination. Cloth Bound. Price, \$1.50 each

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ALEXANDER SCHREINER, famous American organist, gave a recital on March 9 in the Wanamaker Store, Philadelphia, as a feature attraction of the pre-Easter music in that establishment. Mr. Schreiner, known to millions through his Sunday broadcasts from the Mormon Tabernacle in Salt Lake City, included works of J. S. Bach, Camil van Hulse, Henri Mulet, Debussy, and César Franck on his program. Other outstanding programs of the Easter season will enlist the services of the Oratorio Choir of Philadelphia, Walter Baker, conductor; the Temple University Department of Music Choir, Elaine Brown, director; the Choral Society of Ursinus College, Dr. William S. Phillips, conductor; the Choir of the University of Pennsylvania, Robert Elmore, conductor; and the Dengler Oratorio Singers, Clyde Dengler, conductor.

THE LLANGOLLEN International Musical Eisteddfod, will be held June 1 to 19. at Llangollen, North Wales, with W. S. Gwynn Williams as honorary music director, and J. Rhys Roberts as chairman of the General Council and Executive Committee. There will be competitions in various classifications, mixed choirs, female choirs, male choirs, solos in all voices, instrumental solos, juvenile groups, and folk song and dance competitions.

THE METROPOLITAN OPERA AS. Stokowski. SOCIATION closed its regular season on March 19-a season that was shorter by two weeks than last year, and which brated May I to 8. The keynote of the has been appointed musical director of included twenty-five different operas, four less than were given in 1947-48. Late season features included revivals of Nations." The National and Inter-Amer The Philadelphia Orchestra in June at which had been given for a number of pared a "Letter of Suggestions," copies land. Mr. Lipkin, in addition to his seasons. In the former, Ljuba Welitsch of which may be secured without charge duties with The Philadelphia Orchestra, made her début in the name rôle, while by writing to the committee at 315 has been active in community orchestra in the latter the exceptional Leonard Fourth Avenue, New York 10, N. Y. Warren again sang the rôle of Sir John. Both operas were given sensationally successful performances.

DOUGLAS MOORE'S musical setting of Philip Barry's play "White Wings," which was written fourteen years ago on a Guggenheim Fellowship, had its world première in February at the Julius Hartt School, Hartford, Connecticut, A large student cast and orchestra "performed with professional conviction under the firm, eloquent baton of Moshe Paranov, director of the school, and the stage direction of Dr. Elemer Nagy, who also designed the clever sets."

OLIVIER MESSIAEN, distinguished French composer, will come to the United States for the first time to teach at the 1949 season of the Berkshire Music Center, at Tanglewood, Lenox, Massachusetts. He will teach with Aaron Copland, the assistant director of the school, which will open on July 4 and run through August 14. Leonard Bernstein, Richard Burgin, and Eleazar de Carvalho will assist Serge Koussevitzky in the conducting class.

CLASSIFYING PHONOGRAPH RECtem win testific smain single-size that a large property of the control of the co



was highly recommended for the Dallas Thomas Mayne as Brander. position by Bruno Walter and Leopold

observance will be "Music Strengthens the Birmingham Civic Symphony Or Friendly Ties of Individuals, Groups, chestra for next season. He will leave "Salome" and "Falstaff," neither of ican Music Week Committee has pre- the close of the Orchestra's tour of Eng-

midnight blue for semi-classical, jet black THE ROCHESTER (New York) Philfor popular, lemon-drop yellow for children's, sky blue for International, grass ary what proved to be the highlight of green for Western, and cerise for folk its 1948-49 season—a performance of music.

Berlioz' concert opera "The Damnation of Faust," with more than four hundred WALTER HENDL, for the past four musicians and vocalists on stage. In adyears assistant conductor of the New dition to the orchestra, the performers York Philharmonic-Symphony Orchestra, included the Rochester Oratorio Society has been appointed conductor of the of two hundred and fifty voices, the Dallas Symphony Orchestra, succeeding University of Rochester Men's Glee Antal Dorati, who is to replace Dimitri Club, and these soloists: Priscilla Gillette Mitropoulos as conductor of the Min- as Marguerite, Norman Scott as Mephisneapolis Symphony Orchestra. Hendl topheles, Rudolph Petrak as Faust, and

ARTHUR BENNETT LIPKIN, for many years a member of the first violin MUSIC WEEK this year will be cele- section of The Philadelphia Orchestra, development. He is the founder and

conductor of the Main Line Symphony Orchestra and the Germantown Symphony Orchestra, which regularly give a series of concerts during the season.

THE ST. LOUIS SYMPHONY OR-CHESTRA, conducted by Vladimir Golschmann, presented in February the world première of a genuinely rare mu-sical work, a Concerto for Marimba, Vibraphone, and Orchestra. The solo parts were played by Jack Conner, percussionist of the orchestra, who, because of the dearth of worthwhile compositions for these instruments, commissioned Darius Milhaud to write a concerto for them.

THE CHICAGO SYMPHONY OR-CHESTRA will have seven guest conductors for the 1949-50 season. Two of these will be entirely new to Chicago audiences: these are Victor da Sabata, conductor of the La Scala Opera of Milan, and Rafael Kubelik, former conductor of the Czech Philharmonic. Others engaged to conduct are: Bruno Walter, Eugene Ormandy, Fritz Busch, George Szell, and Fritz Reiner.

RALPH VAUGHAN WILLIAMS' Sixth Symphony was given its New York première in February by the New York Philharmonic-Symphony Orchestra, con-ducted by Leopold Stokowski.

RAFAEL KUBELIK, conductor son of the famous Czech violinist Jan Kubelik, will be guest conductor next season with the Pittsburgh Symphony Orchestra and the Chicago Symphony. This will be his first visit since the season 1935-36, when he toured with his father.

CANTOR MYRO GLASS of the Congregation Beth-El Zedeck, has been honored with a written lifetime contract as Cantor of the Congregation. It is stipulated also that upon retirement Cantor Glass, who has served his congregation for twenty years, shall receive, for the rest of his life, an annual pension of \$2500.00. Temple Beth-El Zedeck thus becomes the first congregation in the country to effect such an arrangement.

RAMON-VINAY, Chilean tenor, received a sensational ovation when he sang the title rôle in Verdi's "Otello" at the world-famed La Scala Opera House in Milan, Italy, in February, Victor da Sabata conducted the performance.

AN EXHIBITION of Victor Herbert manuscripts and memorabilia was shown by the Library of Congress during the month of February. The exhibition opened on the ninetieth anniversary of the great Irish composer's birth; he was born February 1, 1859. The display included nearly all of his forty-five operettas, a large number of autographs of independent works, a collection of letters, photographs of himself, and photographs of celebrities identified with his productions.

ROBERT SHAW, who ten years ago came east from California to direct the ORDS by color will be a reality when THE ORIGINAL autographed copy of scripts. The "Cavalleria" manuscript is Fred Waring Glee Club, and then his



CAVALLERIA RUSTICANA RESTS IN CALIFORNIA

the new RCA Victor Multi-Colored Vinyl Pietro Mascagni's world famous opera, entirely in the handwriting of the com- own Collegiate Chorale, with sensational Plastic Discs make their appearance "Cavalleria Rusticana," has been accounted. The picture shows Pierre Monsucces, is retiring from all activities to around April 1./ Departing from the quired by Stanford University, in Cality the Cavalleria Rusticana, and the Cavalleria Rus varied-size black records, the new sys- fornia. It will be placed in the Memorial cisco Symphony, and Dr. Nathan van orthestral conducting. He has been tem will feature small, single-size discs Library of Music, a collection already Patten, Stanford professor of bibliogra- granted leaves of absence from the Col-

DON'T MISS THE MAY ETUDE!

The May ETUDE has been put together with especially selected arti-cles, irrespective of the fame of the writers. You'll like every page of it. The music has been especially chosen to fit the lovous coming of Spring.

ON BECOMING A BETTER PIANIST

A new camet an the musical zenith surprised New York last February. She was Maura Lympany, an English pianist scarcely known in America. The hard-boiled critics "rayed" and overnight she became a celebrity. Incidentally, she studied with Mathilde Verne, who also taught Queen Elizabeth of England. So much for democracy!

EVER HAVE STAGE FRIGHT?

Silvia R. Bagley has written a most informative article upon the subject that paralyzes young performers and singers. If you have ever gone through the experience of having your teeth and your knees sound like castanets, you will want to save this article.

THE FINGER STROKE IN PIANO PLAYING

This is the third article in a series of "tell how" sketches by Henry Levine. ETUDE readers know how clever Mr. Levine's simplifications of great classics are, but few know that this Harvard-trained musician is a virtuaso pianist. Every paragraph of this article is a virtual music lesson.

GETTING READY FOR GRAND OPERA **FOOTLIGHTS**

Thousands of girls have dreamt of being a grand opera prima donna. Palyna Stoska, American prima danna at the Metropolitan, who has a Lithuanian background, has won great acclaim here and abroad with her lovely voice and her sparkling beauty. She tells how she "made the Met" through hard work and diplomacy, stressing "why it pays to be ready when opportunity knocks."

A LESSON IN MUSICAL PUNCTUATION

"Phrasing is the key to artistic musical punctuation," says Frances Taylor Rather in a highly instructive article upon the subject of making music understandable to the average audience.

I the music magazine

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THE COVER FOR APRIL, 1949 Glowing Easter Greetings



of joy in Christen dom. Joy is often best expressed in music. That's why the cover of ETUDE for April presents four beaming choristers reminding us of the famous St Olaf Lutheran

Easter is the day

Choir of St. Olaf College at Northfield Minnesota. This internationally known choir was originated by F. Melius Christiansen, and has traveled many thousands of miles upon its tours. Dr. Christiansen's works are published by the Augsburg Publishing House of Minneapolis, and it is through the courtesy of this firm that ETUDE has the privilege of bringing this inspiring copyright picture to its

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FOR THE KINDERGARTNER AND PRE-SCHOOL PIANIST

By Josephine Hovey Perry

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FRED WARING He made his own models

Musical Independence

THIS is no new text for ETUDE, but we consider the subject so important that it should have reiterant attention. The great Madam Schumann-Heink was a magnificent example of musical independence. She asked no aid or quarter from anyone. Born at Lieben, near Prague, June 15, 1861, she died in Hollywood, California, November 17, 1936. Her début was made at the age of fifteen, when she sang solos in the Ninth Symphony at Graz. At seventeen we find her singing Azucena in "Il Trovatore" at the Dresden Court Opera. From that time on, to the end of her days, she was musically independent. When a girl, if grand opera engagements were not obtainable, she took what she could get in comic opera. No honest work was beneath her and one is reminded of a remarkable line in The Talmud which states: "Do not be ashamed of any labor, even the dirtiest; be ashamed of one thing only, namely: idleness.

Ernestine Schumann-Heink was endowed with an amazingly rich, sonorous, naturally "placed" voice of great power. But this alone would not have made her one of the outstanding singers of musical history. From her childhood she worked incessantly and tirelessly, and her repertoire included one hundred and fifty operatic rôles. Schumann-Heink became an American citizen in 1908. The spirit of American independence appealed very strongly to her.

Once she told us that she had seventeen people who looked to her for support. Scores of successful artists have trains of dependentsthose who are incapable of standing on their own feet. "Well," you may ask, "isn't that true of successful people in all callings?" Unfortunately, this is so. On the other hand, it becomes immediately obvious that those who are successful are, first of all, those who have learned early in life how to become independent, rather than dependent. This is also the reason for the numerous sagas of poor boys and girls in America who became famous successes in many callings.

In the field of musical education it is the serious responsibility of the teacher to make the pupil as independent as possible, as early as possible. However there are certain pupils who cannot be made independent. The late Constantin von Sternberg, pupil of Liszt and long a resident of Philadelphia, told us that he had a pupil who studied with him year in and year out, for seventeen years. She was a lady of large means, of estimable character, but with only a modicum of

musical talent. She showed some advancement during her first two years, but thereafter it was impossible to put her ahead. She persisted in having lessons, however. All Mr. Sternberg could do was to teach her to continue to play fifth grade pieces. Her mind was like a sieve. Every new piece blotted out the last, but no discouragement could induce her to stop. All she accomplished was to take Mr. von Sternberg's valuable teaching time and exclude some worthy pupil,

Every pupil and teacher should have an understanding that, in the highest sense of the word, all work should be mastered. Following this, a composition should be memorized. The teacher should then require the pupil to play the composition again, three months later, six months later, nine months later, and twelve months later. Only in this way can the teacher convince the pupil that a repertoire is being acquired and maintained. To master and memorize pieces and then to forget them in a few weeks is like pouring money into a pocket with a hole

More than this, the teacher should encourage the pupil to think independently. Teachers who arbitrarily teach the pupil to follow directions rarely produce successful, independent pupils who are taught to think. Every phrase, every passage, should have a thought behind it. The pupil should be made to realize that the time will come when he must do without a teacher. He will then have to think out his own problem. It is he who is going to do the playing, and the sooner he can do this independently, without the ghost of his teacher leaning over his shoulder, the sooner he will be able to establish musical independence. Of course, even virtuoso pupils go back to master teachers continually, for special advice and coaching. The hop-toad pupils, who jump from one teacher to another, rarely accomplish much. Locate one able teacher and follow his instruction until you are convinced that you can safely venture forth without his aid. Ten to one you will feel the need to return to him more often than you suspect.

Cultivate the spirit of independence in all your playing and in your thinking. If you hope to become a virtuoso, remember that the thing that audiences have in mind, in comparing your interpretations with those of your colleagues, is an appraisal of your individuality.

Many of the most successful men and women in all lines are those who have learned the wisdom of thinking for themselves instead of following some regimented plan and goose-stepping behind some arbitrary leader. Mr. Theodore Presser, when asked the secret of his success, always used to say, "I did it just a little differently."

Of all the famous name band leaders in America, Fred Waring stands out through the years as the most successful. This is largely due to his independence. He followed no models. He made his own models.

We have met many students who, in our opinion, have studied too long. They have absorbed the ideas, personality, and traditions of one teacher so long that they have become shadows of that teacher. There are some rare teachers, however, who, from the beginning, have taught their pupils to think. They are the great teachers of the world.

Vocalists have often made the mistake of following tradition until tradition itself becomes a kind of ball and chain, permitting no kind of independence or originality. Pupils of all singing teachers should be taught to think; not, like parrots, to mock. Why is it that when a great singer comes to the front, it is usually by reason of distinctive originality in artistic interpretation, and not merely because of a glorious voice? Why is it that thinking singers, such as Tamagno, David Bispham, Sir George Henschel, Guseppe DeLuca, Feodor Chaliapin, Victor Maurel, Yvette Guilbert, and Maggie Teyte, without fabulous vocal organs, always met with great ovations from the public? In fact, of the great singers of the world, there have been very few who, like Chaliapin, combined an incomparable voice with real musical thinking.

Art is not a circus, in which the performers come on with their little specialties, scarcely varying their routine one iota from that of their ancestors. Once, in Spain, we saw some fourteenth century prints of acrobats going through the same stunts that the acrobats of today perform. The routine of almost all the acts in the circus of today seems to follow a stereotyped pattern, which has varied little for a century. Watch the dance routines of vaudeville "hoofers," and observe how very few of them use steps other than those of their terpsichorean grandfathers. The public is bored to death with the mere repetition of forms suggesting little originality and independence of thought.

In music we recommend that the student carefully learn all of the traditions of fine performances in the past, and then think independently about his own playing, so that he may bring new interest, new color, new charm to it. Of all the marvelous Leschetizky pupils (and there were many who were astounding) there was one who was particularly distinctive and different. Ignace Jan Paderewski practiced daily from six to ten hours, and told us once, "Practice without thinking is no practice at all." Paderewski knew the real secret of profitable

The Door to Grand Opera for Young American Singers

You Have Heard "The Auditions of the Air" Here is the Secret as Told by Its Brilliant Director

Wilfrid Pelletier

Conductor, Metropolitan Opera Association

From a Conference With Jay Media

Part II

In the first section of this article the distinguished French-Canadian-American conductor and educator, Wilfrid Pelletier, told in simple, charming manner of his musical beginnings in Montreal and his subsequent struggle to become Conduc tor of the greatest Opera House in the world. In this section he describes his work in building one of the most remarkable developments in American musical life, the Metropolitan Opera Auditions of the Air, Maestro Pelletier, in addition to his other important occupations, has recently aceepted the post of chief musical adviser of the Theodore Presser Company. —Editor's NOTE.

"N making the first contact with the Metropolitan Opera Auditions of the Air, the applicant is asked to make out the following blank (mailed on request), which gives us some idea of his previous work

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"METROPOLITAN OPERA AUDITIONS
OF THE AIR"

Sponsored by Farnsworth Television & Radio Corporation

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mutual agreement between the winners and the Metropolitan Opera Association.

- 2. Applicants first audition before a preliminary committee. Those chosen by this committee then sing on one of the broadcasts over nationwide network of radio stations and/or television stations. From these broadcasts there will be picked Semi-Final and Final audition singers, and from these Final auditions, singers will be picked for presentation of awards which occur on the final broadcast of the
- 3. The decision of the Metropolitan Opera Committee of Judges shall be final.
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- 5. Winners of the two final auditions agree to give Farnsworth Television & Radio Corporation, through Warwick & Legler, Inc., as agent, an option on their radio and/or television services for two years from April 10, 1949, subject to any prior commitments at the time of their appearance in a final audition. Their minimum fee for any broadcast appearance arranged under this option shall be \$500 net per program, unless a lesser fee be mutually agreed upon.

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Address		Town .		 		
Voice						
Musical Educat	ion		 	 		

As a condition for the consideration of this application, and in order to qualify for a preliminary audition, artists must be prepared to offer at least fine (5) operatic arias for the judges' consideration if requested. These arias must be listed below.

I have read and agree to the rules of these auditions as set forth above. I further agree that if I am chosen to appear in any of the "Metropolitan Opera Auditions of the Air" broadcasts, Warwick & Legler, Inc. may publicize my name and photograph in behalf of these broadcasts for the Farnsworth Television and Radio Corporation. I further recognize and agree that Warwick & Legler, Inc. is acting in all re-spects as the authorized advertising agency of Farnsworth Television & Radio Corporation, sponsor of said programs, and not as principal with respect thereto, and that all representations with regard to such programs and contest are those of Farnsworth Television & Radio Corporation and not Warwick

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One of the Metropolitan are fixed by METROPOLITAN OPERA AUDITIONS OF THE AIR

230 Park Avenue New York 17, New York Telephone: MU 6-8585

Because of American home, educational, and social conditions, we have a greater amount of potential operatic talent than any other country in the world. We have demonstrated this over and over again. It is my conviction that young American artists have a greater "feeling" for learning opera than the youth of any other country. This is probably due to our international aspect, Our younger singers adapt themselves amazingly to the music and the languages of different countries with far greater quickness, command, and facility than the youth of countries dominated by their own national operatic styles and conventions. However, the applications for auditions seemingly come from everywhere—Europe, Asia, South America—the whole world. Our object is to get the greatest voices and singing actors of our time. The reputation of the "Met" as the zenith of the operatic world makes these auditions a great event in current musical history

Now, what happens when the young applicants arrive for auditions? I personally examine an average

long experience in opera enables one to detect the voices adaptable to the opera. After preliminaries, I note whether the tone emission is free from any suggestion of tension. The tone must be well focused, so that full advantage of the resonating cavities in the mouth and pharynx are employed. The intonation must be perfect. That is, the pitch of each note must be accurately hit, exactly in the center of the tone, There must be no sloppiness of execution. In any ensemble a singer with these faults is like a bad apple in the barrel-liable to spoil all the others.

I have a talk with the singer. In the first place. however, the singer must be able to read music fluently and accurately at sight. No opera conductor has time to bother with anyone who has not had this training. Lucky is he who has had a thorough drilling in solfege, which I still regard as the best foundation for sight-reading. However, some others acquire it through other means of study, and do exceedingly well. Anyhow, the applicant must read music just as he reads a newspaper. Then the student sings an operatic aria. This will generally reveal voice defects, if such there be. Then I must consider whether the voice is fundamentally good enough to warrant sending the student to any one of a half-dozen voice teachers who might be able to correct the little de-

What is the defect most frequently encountered? It is the break between the upper and the medium registers which in the average voice occurs as follows: In the soprano the break usually occurs between



Some singers have an upper register like a night ingale and a lower register like a duck. The voice must be one instrument from top to bottom, through the entire gamut. Overcoming this break is imperative. I have never known a voice with a break to last through the years and stand the strain of opera. If through the years and stand the strain of opera, it his break or hole in the scale, exists, the singer usually sings off-pitch on these particular notes. Some singers never have a break. They seem to be born without it. A good teacher should be able to remedy the break in a relatively short time-three or four weeks at the most. If results are not forthcoming in that time, better seek another teacher.

In preparing for the Metropolitan Auditions of the Air, the applicant must present an operatic aria and a high-class song of the more popular type, in English. The applicant may require more coaching before rehearsals with the orchestra. We train these applicants for weeks and weeks before the program. have a man in my office who does nothing else. In addition to this, the singer must have special atten-tion paid to his diction in the foreign language in which he sings, and also to English diction, which must be impeccable. Then he must have suggestions as to dress, stage deportment-everything which will give him a professional appearance, so that his op-portunities will be of the best when he appears. We do everything within reason to advise and help the

Then the great day comes. The audience is assembled in the studio. The judges are Edward Johnson. Manager of the Metropolitan Opera Association, and of from eight to nine hundred voices a year. Only former leading tenor of (Continued on Page 220)





Sobrano



Soprano



ANNA KASKAS



Standing from left to right are Christine Johnson, Patrice Munsel, John Gurney, Mary Van Kirk, Frances Greer, Marie Wilkins, Else Zebranska, Maxine Stellman, John Dudley, Leonard Warren, and Raoul Jobin. Seated are Eleanor Steber, Maestro Pelletier, Annamary Dickey, Mona Paulee, and Arthur Kent.





ROBERT MERRILL



Theodore Presser

(1848-1925)

A Centenary Biography Part Ten

by James Francis Cooke

The lovable character of Theodore Presser was never more charmingly shown than in his business home, surrounded by his employees. Some of these may have differed with him and been irritated by his persistence in prosecuting his ideals, but this did not lessen their affection -EDITOR'S NOTE.

THEODORE PRESSER'S paternalistic inclina-tions reached their climax at the gatherings at Christmas time. He was a the gatherings at Christmas time. His preparations began weeks in advance, and he looked forward to the festival with great joy. Many of the employees had finely trained voices. Many were professional singers. At one Christmas celebration some four hundred joined in the carol singing. There was usually an orchestra, and always a Santa Claus. Sometimes well-known citizens of Philadelphia were selected as speakers. At the end, Mr. Presser made one of his few speeches of the year. It was largely a talk about the progress of the business, of little homely occurrences, and some very sage and helpful remarks, some of which are quoted later in this biography. Mr. Presser was never happier than upon such occasions, and he hailed the entrance of Santa Claus, who he always called "Bentz-

Nickle" with the uncontrolled joy of a little child.*** His concern for the welfare of the employees was constant and sincere. He visited his sick employees personally, and if the doctor's bills were high, he paid them secretly and gladly from his own pocket.

He encouraged the formation of a savings fund, managed by the employees. This was established in 1905. The employees made weekly deposits, and at Christmas time there was a distribution of savings,

plus interest earned. During the forty and more years of the existence of this society, over eight hundred thousand dollars was collected and distributed. This fund was ably managed by William E. Lamson, Chairman, who served the Theodore Presser Company in many important positions during forty-eight years, and prior to that time, was with the John Church Company for ten years.

Mr. Presser organized a Presser Choral Society in 1912. This was conducted by the very able Dr. Preston Ware Orem, Music Critic of the firm, during his lifetime, and thereafter by Mr. Guy McCoy, Assistant Editor of The Etude. Mr. Presser and I always saug in the chorus. The works presented ranged from "Trial by Jury" and Minstrels, given in the Presser Auditorium, to such masterpieces as Handel's "Messiah," Mendelssohn's "Elijah" and "Hymn of Praise." given in large halls with orchestra. The quality of the performances was highly praised by metropolitan

Mr. Presser in 1916 instituted a cooperative store for the benefit of employees. This store ran for sev-eral years, and disposed of fruits, provisions, and canned goods amounting in value to about fifty thou-

*** The term "Bentz-Nickle" is a form of the Pennsylvania Dutch "Pels-Nickle" or "Beltz Nickle", meaning "The man Nichleas" in Germany and in some parts of the Pennsylvania Dutch country "Pels-Nickle" is supposed to be a disciplinary character who appears on the night of December deplinary character who appears on the night of December applications of the pennsylvania Dutch country "Pels-Nickle" is supposed to be a disciplinary character who appears that the pennsylvania of December and Pels-Nickle" is an interchange of the Pennsylvania German Society, the world "Pels-Nickle" and Santa Class are interchangeable. Mr. Presser used Bentz-Nickle in the sense of Santa Class.

Picnics were held regularly in summertime at Dela ware River resorts and in Mr. Presser's spacious gardens, and were heartily enjoyed by the employees, Among other intramural activities was an employees' paper, "The Presser Outlook," which ran for many seasons. He also provided a hall for employees' meerings, and at one time had a thriving library for his employees. The hall known as Presser Hall was used for hundreds of students' recitals. After his death, and the removal of the wholesale business to another location, the Hall was discontinued. A beneficial association which aids employees during extended illnesses, and to which they contribute, was another of the firm's innovations.

Mr. Presser looked upon his patrons, particularly the thousands of teachers in smaller towns, as well as the music students, as essential parts of his success. In dedicating his fortune to musical education and musical philanthropy, he felt that he was giving back to those who had helped make his success possible, the means whereby they might be protected when in dire need, and at the same time making provisions for the promotion of the art in every way possible within the financial limits of his bequest.

Theodore Presser was happiest when he was busiest, Idleness, save when he was on vacation, bored him. This applied to many hundreds of night sessions I spent working with him at his home. Leaving the office nightly for years, after a severe day's work, he almost always had a bundle of work under his arm, to which he would laughingly refer as being, "loaded for bear," as though he were going on a shooting expedition. He spent his evenings studying business problems, reading reports, signing bills, auditing reports, studying manuscripts and new books, and signing checks. At his home he wrote original instruction books, which have been used by hundreds of thousands of students.

This capacity for work, combined with his great determination and strong will, became excessive in his last days. His best friends and counsellors found it impossible to prevent him from doing things which were obviously injurious and liable to shorten his life. In order to get physical exercise, he persisted in sawing heavy logs, clearly a dangerous exertion for a man of seventy-seven with an uncertain heart. He never rode when he could walk, and only in his very last years could he be persuaded to use the elevator except when the climb was too high. His mentality was exceedingly virile and vouthful and he would be found "on the job" long after younger men were tired out.

Mr. Presser was always an earnest champion of discounts for music teachers. He contended that the (Continued on Page 266)



PRESSER HALL Illinois Wesleyan University, Bloomington, Illinois



PRESSER HALL Baylor College for Women, Belton, Texas

Marilyn Cotlow was born in Minneapolis, of an unusually musical family. Both her parents play and sing, and her mother's family numbers singers and teachers of music. Young Marilyn, however, was not originally destined for a musical career. For ten years, from the ages of three to thirteen, she took ballet training and was ready to enter a great ballet company when an illness overtook her. Her plans thus forcibly changed, she temporarily dropped professional work, went to school, and lived a normal school girl's life. She had always loved music in general and singing in particular, and entered into the markedly musical atmosphere of her home by singing for her own amusement. When the family moved to Los Angeles, her lovely natural voice was discovered. At that time, Hans Clemens, formerly of the Metropolitan Opera, awarded three annual teaching scholarships under the auspices of distinguished Metropolitan Opera judges. The fifteen-year-old girl decided to enter the scholarship audition, if only for the value of getting expert judgment on her voice. Because of her extreme youth, she did not win a scholarshipbut a week after the audition, Mr. Clemens asked her parents to allow her to study with him. One of his great desires was to find a superb natural voice as yet untouched by other "methods," and to build it as he believed a superb voice should be built. He believed that he had found the material he sought in Marilyn. Thus her vocal training began. She has had no other teacher. After a period of study, Miss Cotlow sang all the auditions she could, and began her career as leading soprano of the Central City (Colorado) Festival, under Frank St. Leger. From there, she appeared on Broadway in the leading rôle of Gian-Carlo Menotti's popular "The Telephone." Next, she entered the Metropolitan Auditions of the Air contest, conducted by Dr. Wilfrid Pelletier andto her great surprise-she won. (See conference with Maestro Wilfrid Pelletier in ETUDE for March and April.) Her frequent radio appearances include CBS' "Family Hour," and "Your Song and Mine." Marilyn Cotlow speaks to ETUDE readers about the all-important begin--EDITOR'S NOTE.

Beginning the Career

A Conference with

Marilyn Cotlow

Leading Artist, Metropolitan Opera Association Winner, Metropolitan Opera Auditions of the Air

by Rose Heylbut



Photo by Peter Besch

AM quite well aware that success in a musical career is largely a matter of chance. There are numerous gifted and ambitious young people coming out of our studios, and all of them dream of finding the right opportunity and making the right start. Sometimes they wonder why "A," who has a magnificent natural voice, doesn't get as far as "B," whose abilities, at first glance, seem to be no better. What is it, exactly, that spells success for one and failure for another? I think I know some of the an-

The first, perhaps, is that natural voice alone isn't the whole story. The public-in whose interests engagements are given-wants fine voices in conjunction with other things; things like control of that natural voice, intelligent stage portrayal, the native ability to reflect, and therefore to give, pleasure. From this standpoint, then, the real start of a career is made back in the training years, when qualities like these

can be developed. I think the start of a vocal career should be the acquiring of solid musicianship-the mastery of an instrument, the ability to read scores and understand them. In second place, I advocate some diligent study of the dance, preferably ballet. There is nothing like ballet work, begun early, to give poise and control. That, perhaps, is due to the fact that ballet techniques are not entirely natural; they school the body in a sort of third-dimensional sideward motion which must be acquired sooner or later for stage work, since natural body motions are all in the forward or backward

MARILYN COTLOW

directions. Later on, when dramatic work begins, it is of enormous value to have practiced and won this kind of second-nature control over the muscles of the body. When I first stepped out upon a public stage, there were those who were kind enough to say that handled myself like a veteran. At that time I had had no stage experience whatever-but I had had disciplined training in ballet work, and this came back and helped me. In third place-know what you are doing! This is not quite so easily settled, since it includes an aware, alert, conscious control of every single thing to be done, both with the voice and with the body. Still, it can be achieved.

The Right Teacher Important

During the preparatory years, the important thing is to work under a teacher with whom you can actually feel yourself progressing. Vocal progress, at this stage, is largely determined by comfortable sensations while singing. Another excellent means of checking up on yourself is to make periodic recordings and thus to judge, objectively, your weak points, as well as your strong ones. I was unusually fortunate in finding my "right" teacher at once, in Mr. Clemens. I was also fortunate in being able to work in California! The climate there is such that it tends to slow you down-you can't hurry in Los Angeles, and so you find yourself working slowly, normally, naturally.

As to actual vocal work, I had an odd problem. Although my voice is naturally a coloratura soprano, had a tendency, at the start, to sing darkly, heavily. Mr. Clemens helped me to overcome this and to of time, would be (Continued on Page 267)

equalize my scale according to the natural color of my voice, by giving me light, easy, gay things to sing. He also insisted on the correct use of the middle voice, not only as a means of building the voice, but also as a means of freeing extremities of range from any tightness. Odd as it may seem, there is an important connection between qualities of tone in these extremities of range. If deep (low) tones are sung too heavily, the high tones will invariably tend to spread. Thus, the cure for tonal faults in the one register may be found in remedying the other! Since both develop from the middle voice, however, the first and greatest care must be exerted there.

I learned another interesting thing in voice production from a cousin of mine, who is not a singer at all, but a medical scientist. At one time, he served as assistant to a recognized throat specialist and thus came to examine the throats of several world-famed singers. He was surprised to find how many of these singers had throat defects-small throats, malformed throats, nodes on the vocal cords, and so on. Hence, he made a study of the basic structural elements that make for good singing, and concluded that the vocal cords themselves are not really the source! The cords, my cousin found, are simply the reeds for the tone. The voice (or breath) goes over these reed-like cords and into the sinus passages where it is resonated. Thus, it is the structure of these sinus passages that determines voice quality-and the smaller these sinus passages, the greater the vibration of the resonating air, and the more brilliant the voice! The value of good head resonance, then, is of great importance in learning how to sing.

I should like to pass on to you two other maxims of Mr. Clemens' teaching. The first is that tone is produced chiefly, and first, in the mind! You produce only that tone which you have planned to produce-which you have thought about. As an example of this, he taught us that a piano tone is a small forte tone. At first that puzzled me. Then I came to see what he meant. This is, that a soft tone needs the same support and the same firmness as a louder one—that the difference (in production, not in sound) is the way you think of it. That is to say, you use exactly the same production for soft or loud tones, but by planning and thinking of them differently, you bring forth differences between them. The second great point is what Mr. Clemens calls controlled relaxation. This means that, while singing, the entire body must be free, relaxed-with the exception of the expanded diaphragm and the alertly active and controlling mind. While you sing, the mind and the diaphragm take over all activities-all other muscles (particularly in the throat and face) must be eased, free, ready to obey, without the least assertive tensions of their own.

I have found that the best way to build good

breathing habits is to learn to breathe to the full capacity of the lungs . . . and not only to learn how to do it, but to do it regularly! A good lesson in breathing came to me from my little dog, Zip! Once, in our garden, Zip grew enraged at some birds and barked at them for nearly an hour, at the end of which time he was not at all weary, but ready to run and play. Now, it came to me that a human being, using his voice so vigorously for that length

ning of a career.

The Pianist's Page

by Guy Maier, Mus. Doc. Noted Pianist and Music Educator

More Thought-Checks

HERE are a few more of those wayward thoughts: 1. Counting aloud: When students stubbornly refuse to count aloud I overwhelm them with reasons for its constant use. I show them that counting-out-loud is the best way to find out where we are going. It's the road map which charts us along unfamiliar trails. It assures us of reaching our destination quickly without stumbling or tripping. In fact, I post an attractive sign in my studio, "Counting Time Saves Time," the most potent argument we can use, and one which invariably appeals to the hardest boiled, self-conscious adolescent.

I never compel students to count long at a time; four or eight measures, then I stop. But I compel them to count very loud and do not tolerate any mumbling of words. At first I use "ands" or "Wuh-un, two-oo, three-ee" and so forth, later dropping the

The hundreds of short, challenging exercises in "Thinking Fingers" (Maier-Bradshaw) offer a painless inducement to counting-out-loud. After a few repetitions of one or two of the exercises in the book -all of them challenging but mercifully short-the habit is set and no further difficulty is met. What's more important, the youngsters love the exercises.

Teachers know that one of the important functions of counting aloud is to free the finger tips by way of the voice, through the larger muscle masses of the body-lower and upper torso, full arm, fore-arm (rotational mechanism) and hands.

V 2. Facing the music: Whether you are an elementary or advanced student, have memorized your pieces and performed them for audiences, do not neglect to play them over once or twice a week with your eyes following the music. This is one of the best ways of holding a piece in your "eye," and is an invaluable prop for your memory.

I am constantly shocked when I put music in front of a student who has memorized it to find that he is all in a dither, can't follow the notes, doesn't know where he is, and is hopelessly confused by the score, What kind of "memory" is that?

Don't neglect this occasional, regular review with your notes before you. Like that much advertised beverage, it refreshes; also it prevents pieces from spoiling, keeps them on an even keel, eliminates wrong notes, and above all, holds the interpretation to the composer's directions.

V 3. Practice assignments: Never allow a pupil to leave your studio without knowing exactly what he is to do in his home practice. He must know just how to prepare his assignment. To be sure, this necessitates writing out explicit directions, which takes time, but pays wonderful dividends. Such a scale to be practiced slowly, four times daily with right hand, four times with left . . . so many measures of a piece repeated two, three or four times . . . a "blind flying" exercise played in four different octaves, hands sepaexercise played in 10th different octaves, manus separately or together . . . part of a new piece to be read slowly, once with left hand, once with right, twice with hands together. In other words, an exact prac-

Such directions often perform miracles with a



silly half-hour or hour practice nonsense. It's about time for someone to speak out courageously on the subject of this evil. The pupil conscientiously goes through his assignment, then stops, whether he has practiced twenty-five or forty-five minutes. If he wants o continue longer, the teacher assigns some Fun Work-playing over old pieces, sight-reading easy material, preparing duets or two-piano pieces, a bit of

popular or boogie music, and so forth.

Children love drill and repetition. Above all, they flourtsh on the security of knowing what to do, when, and how to do it. The most piteous question I ever heard was that of a young child in a progressive school who asked the teacher, "Miss Smith, do we have to do today what we want to do?" Young people like to be told definitely what you want them to do; then they'll do it almost every time.

4. The metronome: I advise all students to use the metronome in practice; not constantly, of course, but often, as an exact check-up for small time units. Try this for example: play a fast piece written in quarter note basis with eighth note metronome beats. Set it at a moderately fast eighth note speed and see if you are playing it evenly and exactly in time. I'll bet that you will be chagrined by your time inaccuracies, chiefly those uneven, pushed half beats. This is one of the best ways not only to prevent time distortion, but also to control your pieces. Many artists constantly use such a metronome check-up, setting the beat for a small time unit-namely eighths or six-

An electric metronome is perfect for such practice because it is always exact and because speeds can be

5. Applying Hanon: If you want to find a piece that applies the pure technical practice of Hanon and of chords and finger exercises, examine the Siloti transcription of Bach's Organ Prelude in G Minor. This piece is an almost perfect application for such drills. Its grade, late intermediate.

6. Fughetta and Fugato: A student asks, "What the difference between a fughetta and a fugato?" A fughetta is a condensed, miniature fugue constructyoungster's lagging interest by doing away with that ed exactly like the longer variety, while a fugato is a

free, extended fugal passage or fantasia set within an other composition.

7. Dominant and Tonic: Another student writes "I've always been mystified by the word 'Dominant' Shouldn't the tonic be called dominant, since it is the stronger tone?

To avoid confusion, that word, tonic, should be called "Key tone ic" since it is the chord around which the other members of the key chord family revolve and which establishes the tonality.

I suppose the dominant chord is named because of its pull on the tonic. It certainly has a domineering quality, which you can test by playing the final chords of any slow singing piece which ends in the V₇1 progression, like the Chopin Berceuse;



It is easy to hear which of these chords has the strongor pull. Therefore, the dominant is played with slightly more tone than the tonic, which is here the chord of rest or finish.

On the other hand, in brilliant V-I endings, the dynamism of the dominant must be topped by the final touic, which is played louder than the dominant,



V 8. Alberti Bass: Another student is concerned over the Alberti bass, which is nothing more than those broken chordal basses universally used in accompanying melodies:

To the composer, Domenico Alberti, was given the dubious credit of introducing such basses in the early eighteenth century. They have been the stock-in-trade of composers ever since.

But beware! These are hard to play relaxedly in rapid tempo. No student should be given a classic sonatina or sonata without first having mastered many such figures as pure technic. Besides light, even fingers they require perfect rotary balance in both directions (toward thumb and toward fifth finger) which can be developed by exercises such as:

The book, "Thinking Fingers" (Maier-Bradshaw) offers many examples for applying such rotary pat-terns. Don't neglect to work out similar figures for the

ETUDE

Overcoming the Crime Hazard With Music

An Exciting Community Experiment

How the Denver Junior Police Bands Have Successfully Been Killing Delinquency Before It Hatches

by A. B. Bunnell

TTRACTED from my homeward journey by the A reactive from my noneward journey by the sound of a lively march, I sauntered up the green campus slopes stretching beneath the radiant glow of the Fourth of July sun, toward a group of blue-clad youngsters giving out with all they had on each down beat. Noting it to be an out of town band, I listened with amazement to the precision and skill of each section, and watched the smoothness with which they moved from one selection to another without the apparent guidance of a director. Believing that somewhere there must be a director,

I moved about the crowd and spotted him at a distance, dressed similarly as other band members, standing on the farther side among the observers, and complexently fingering a long blade of grass with seemingly no concern in the band's performance. I was about to cross over and make the director's acquaintance when, at a nod of his head, the little fellows ceased playing, and with the skill of Arabs, closed their cases and were gone; leaving my curiosity unappeased as to the identity of this outstanding band.

It was not until sometime later, while working on a juvenile delin-quency case, that I came to know that this group was the Denver Junior Police Band which has had such a great influence upon many Colorado boys. For, despite the fact that one out of every twenty-three inhabitants in the United States is a member of a potential crime army of six million, that the percentage of crime is drop-ping to an appalling lower age level, and that there was a ten per cent increase of juvenile arrests over last year's record, it is amazing that not one of the sixteen hundred Denver Police Band graduates has ever been before a juvenile court.

The function of the Denver Junior Police Band today is to direct the "ginger" and "excess steam" of boys toward a satisfying and worthwhile musical accomplishment that will eventually lead to a musical career, or at least to provide a means of obtaining a college education through the acquisition of a musical scholarship or professional playing, rather

musical scholarsup or processional playing, rather than to attempt to remold delinquents.

Organized a decade ago in June, 1937, this organization's influence has been felt beyond the borders of the United States, for similar groups now exist



HERE THEY ARE AT REHEARSAL! Denver will have little to fear in the way of juvenile delinquency from the youngsters in this Boys' Police Band.

in almost all of the states, as well as in Alaska, Hawaii, and South America. Although some of the Junior Police branches have a membership of well over five thousand and carry on various activities other than music, the Charter Denver Police Organization has now ceased all other activities. functioning strictly as a musical group-justly rating in all respects one of the finest boys' bands in

Making child delinquency his hobby, and being a showman and entertainer himself, Sergeant Walter Heath, backed by the local Denver police force for a one year trial, undertook the organization of the Denver Junior Police. Established for boys between the ages of seven and sixteen, the mem-



GEORGE V. ROY Conductor of the Denver Junior Police Band

years, from the original twenty-five, to a mem-bership of two-hundred and fifty, with a waiting list of several hundred.

The various activities included seasonal sports, drill team, glee club, and band. The band itself was organized when the Denver Policemen's Protective Association assumed the sponsorship of a free instrumental music class at the Wells Music Company. However, realizing that the athletic program interested the boys only during their brief meeting periods, the athletic program was dissolved, with the band becoming the real project, as it required, in addition to the regular rehearsals, daily hours of practice which brought the boys' interest right back into the home, and in addition, enriched the discipline and character training program to such an extent it elicited notable comment from citizens and par-

ents alike. Today, with three bands totaling a membership of one hundred and twenty-five, parental interest remains very staunch. Regularly each week at rehearsal time a large representation of fathers

and mothers patiently climbs the tall stairway to the practice room above the city street cleaning department in lower down town Denver. One cannot help noting the interest and sincerity with which these parents watch their child's growth, as they take strict note of the next week's assignment and the new scale and arpeggio assignments for the six months' test.

At times, in the first year of training, it is difficult for some parents to understand the brisk, firm mannerisms of the band's director, Mr. George V. Roy. Many see their "Willie" as a sensitive lad who would come through in time with patience and encouragement; while Mr. Roy, seeing "Willie's" imperfections, seeks to help him surmount his difficulties that he may, as a musician, meet the professional demands that will be made of him as such. No boy is favored or allowed to slide by without producing the desired results. Every detail toward a boy's progress is watched and checked closely. Whether the boy will become a professional musician or not, Mr. Roy seeks to develop mastery in the disciplining of one's self and musical technique. However, it is not long before bership steadily increased, in three boys and parents alike soon learn that Mr. Roy means



DENVER'S WONDER-WORKING JUNIOR POLICE BAND

business, that he expects and demands definite accomplishment, but is a "square shooter" and a real friend.

It is the Radio Band to which all the beginning and first band students spire. For, it is this organization, so named for it KOA broadcasts, that fulfills most of identication bave come. Making nearly five hundred appearances at bond drives, rafillers. US.O. entertainments, soldiers' hospitals, and army bases since the beginning of the past war, this band has received two honors of distinction. In November, 1945, the Radio Junior Police Band and each of its members received a cliation of Merit from the Music War Council of America for its outstanding work in behalf of the war effort. On April 4, 1946, while entertaining twelve hundred U.S.O. workers, the band was again honored with a citation from the U.S.O. workers.

to receive such an award.

Already, many of the Radio Band's alumni are carrying forth the musical aspirations of its director. Twenty-eight students to date belong to the local Denver Musician's Protective Association, with one having joined at the age of fourteen by special dispensation of the union. Having played solo cornet for the past two years under Saul Caston in the Denver Symphony Orchestra, this same youth is now furthering his education at Colorado University.

Outstanding performance of the Junior Radio Police Band incidence of place in the Cheyenne Forman (1947) Washington Redskin men Detroit Lion's Professional football game at the Denver University Studium, National Stock Show, and the Greeley Spud Rodeo with its own concert being held near the close of the year at the Denver City Auditorium, where adequate facilities accommodate the crowds that have in past years been turned away from Phips Auditorium in City Park.

In the past three Colorado Music Festivals, Radio Janior Police Band members have Corde very high an individual soloists. With the state of eighteen superior soloists and eight entitle in 1945, twenty-one superiors and eight entitle in 1945, twenty-one superiors and every excellents in 1948, the Denver Junior Police Band has maintained a state musical rating of superior or excellent: in solo work among seventy-two per cent of its members over a three year

A Valuable Training

Serving as it does in building a better youth for a better townrow, the Denver Junior Police Band attracts teenty per cent of its members from a radius of seventyfor miles, while only one of its present nembers is the son of a Denver Policeman. These youngsters, attending weekly rehearsals and numerous performances over an eight-year period, are said by Executive Officer Frank Ingraham to have obtained a musical education with an estimated value of twenty-four hundred dollars, without the consideration of the physical fitness it has brought to several members, including a student with asthma who had been bedridden most of his life, or the correct physical improvements brought about in another's jaw.

Operating as it does on a "shoestring," expenses for the organization are obtained from a six hundred dollar annual donation from the Denver Policement's Protective Association and the profits derived from the sale of amusement park tickets which net close to two thousand dollars. General expenses include the director's salary necessary that the profit derived the salary necessary provides the providing worthwhile featured articles on instrumental care and importance, opportunities in music, best practice methods, character development as well as reviews poems, jokes, tricks, and calls attention are considered to the control of the control of

Although boys older than ten years may join the First Band upon passing a proficiency test, almost every member starred in the Beginner's Band which is launched each year in the second week in June. Those who have been on the waiting list during the year, and other prospective boys between the ages of seven and ten accompanied by their parents, are signed up for a preliminary six week's training period.

at which time they are informed as to what instrument they are best suited for according to their physical fitness, which includes jaw set, lip formation, teeth structure, and hearing ability.

Boys are then divided into classes of treble and bass clef players although no instruments are purchased or played as yet. By means of sic rudiments of music which include the meaning of times and spaces, notes that include their position on the staff. This training is aimed to develop skill in the reading of music at sight and the mastery of good band intonation through the correct knowledge of time valuations and notes. It discourages the mere curiosity seker and

those who do not consider music a serious study.

After having completed and passed the six week's training period, the student is permitted to purchase an instrument of the six then taught fingering and is advantaged to the six then taught fingering and is advantaged to the six then taught to the production, with outstanding results. Upon completion of this intensive six months' training period, the boy is eligible to be sworn into the organization, thus rating a badge and uniform identical to that of a policeman's.

From here on, few failures result. Each boys advancement and rank in this musical organization are dependent upon his own progress in the monthly and bi-annual examinations. Each boy has the opportunity of eventually promoting himself from patrolman to chief officer, by the system of merits and demerits. New officers are appointed after each bi-annual examination. To be promoted to a higher rank a boy must have maintained as is months' average of eighty points or better. Elimination results with a grade of twenty points or less.

At the end of the first year's examination, eligible boys are promoted to the First Band, while those failing to pass the examination are given the opportunity of repeating the Beginning Band work again. Boys remain in the First Band until a vacancy exists in the Radio Band. The average time in which a boy makes the Radio Band is between two and a half to three years. However, some exceptionally well qualified students have made the band in a year and a half.

Although the Denver Junior Police Band is not the sociution to the prevention of juvenile delinquency, which is a local, rather than a national problem of the prevention of the properties of those boys whose hearts yearn for musical accomplishment.

For a happy boy, busily striving for the attainment of a well defined goal, directed by qualified leadership with high ideals, encouraged by the love and care of a home, is all that America needs to give delinquency its well deserved spanking and provide a better youth for a better tomorrow.

The Pianist's Page

V 9. Thumb Octave Practice: I cannot urge too strongly the practice of rapid octave passages, often with thumbs alone. The thumb is always played directly from the keytop with pointed "finger action," helped by slight forearm rotation. Never play it from above the keys or with a wrist whack. Do not try to hang onto the octave span, but hold the fingers loosely bunched together. Here are some reasons why such occasional practice brings atsonishing octave freedom:

1. The loose, rotating thum be stablishes the habit of shaking the octaves freely in impulses, "out of the sleeves," thereby assisting relaxation, speed, and endurance.

2. The key contact reduces lost motion of hand and arm. This lost motion is a serious deterrent to fluent and brilliant octaves.

The thumb, played alone without the octave stretch, reduces tension, especially in small hands, and offers a helpful and relaxed alternative method of practice.

4. The small, economical space covered by the thom assures solidity and security, thereby aiding accuracy, case, speed. Thumb octaves are practiced as usual in slow and fast patterns of one's, two's, three's, and so on.

Don't think this means that you can neglect the fifth finger. That's another story!

V 10. Funnies' Function: Now coming down to earth with a thud, here's something for you to try. Each week buy a half dozen cheap comic books, not the blood'n-thunder kind but the milder variety (animal catroons and westerns). Put them on your waiting troom table, and you'll have no trouble entien your pupils to lessons. In fact, so alluring have students found them that they often stay long after the lesson time to finish 'em up. Mothers have been known to tell their club friends proudly that. 'Miss B must be a sonderful piano teacher. Suite loves her lessons so much that she just can't bear to tear herself away from the studio.'

Many teachers (including myself) have found this blandishment very effective.

Musical Quiz by Charles D. Perlee

WHETHER you be musician or listener, see how many of these questions you can answer. Count one point for each correct answer. Scores: Excellent, 13-15, Good, 10-12, Fair, 6-9.

 Three of these compositions are about oceans, but one is a river. Which is it? A. La Mer. B. The Moldau. C. Over the Waves. D. Calm Sea and Prosperous Voyage.

2. Which of these terms means slower than allegro?
A. Allegro con brio. B. Allegrissimo. C. Presto. D. Allegretto.

Allegretto.
3. Which instrument has six strings? A. Guitar. B. Violin. C. Viola, D. 'Cello.

 One of these men has not been general manager of the Metropolitan Opera. A. Edward Johnson. B. Herbert Witherspoon. C. Gatti-Casazza. D. Deems Taylor.

5. One of these compositions was not used in the film, "Fantasia." A. Sacre du Printemps. B. Sorcerer's Apprentice. C. Bach-Gounod Ave Maria. D. Dance of the Hours.

6. Which singer has not been famed for her "Carmen"? A. Maria Gay. B. Geraldine Farrar. C. Lily Pons. D. Emma-Calvé.

7. Two of these composers have employed the "12-tone" system extensively. A. Purcell. B. Schoenberg. C. MacDowell. D. Alban Berg.

8. A demisemiquaver is: A. Thirty-second note. B. Sixteenth note, C. Quarter note. D. Half note.

9. Who wrote the libretto for Richard Wagner's "Ring"? A. Hugo von Hofmannstahl. B. Arrigo Boito. C. Richard Wagner. D. Hans Christian Andersen.

10. In which Gilbert and Sullivan light opera does this line appear: "She may very well pass for forty-three in the dusk, with the light behind her?" A "Pinafore." B. "Trial by Jury." C. "Mikado." D. "Pirates of Penzance."

11. Which of these scores calls for use of a wind machine? A. "Don Quixote." B. "Fingal's Cave" Overture. C. "Flying Dutchman." D. "Ein Heldenleben."

12. Who was the Muse of dance and song? A. Au-

12. Who was the Muse of dance and song? A. Aurora. B. Venus. C. Terpsichore. D. Diana.

A schottische is in what time? A. Three-four.
 Two-four. C. Three-eight. D. Four-four.
 Which of these famous singers made his first big

success in musical comedy? A. John Charles Thomas. B. Lauritz Melchior. C. Richard Grooks. D. Ezio Pinza. 15. One of these string players is not a violinist. A. Zino Francescatti. B. Mischa Elman. C. Ruggiero Ricci. D. Raya Garbousova.

ANSWERS TO MUSICAL OUIZ

I. B. 2. D. 3. A. 4. D. 5. C. It was Schubert's Ave Maria in the picture. 6. C. 7. B. D. 8. A. 9. C. 10. B. II. A. 12. C. 13. B. 14. A. 15. D. 5he's a 'cellist. XION TVETTON OF CONTROL

"America Holds the Hopes of the Musical World"



RALPH VAUGHAN WILLIAMS AND FOXY

RALPH VAUGHAN WILLIAMS, at the age of seventy-seven, is the dean of English composers. He is, with the exception of Jean Sibellius, now eighty-three, and Richard Strauss (eighty-four) perhaps the dean of all living noted composers. And he is one of the most greatly loved musical figures in all the British Isla

If any one man can be said to represent the musical genius of the British people that man is probably people that the probably people that man is probably being the people that the probably the people of the people that people the people that people that the people that people that the people that people that

Concerning His Compositions

Again, Vaughan Williams has interested himself since his boyhood in the folk music of England. And parenthetically, let it be remarked that in all the world, not even in Scotland or Ireland, and certainly not anywhere on the continent except perhaps in Russia, is there more beautiful folk music than the folk music of England. In this music the composer has steeped himself; he has spent untold time collecting melodies and words and arranging the melodies for orchestra so they may be heard at England's great and frequent concerts by the people to whom they belong. He has had them recorded, many by great orchestras which he himself has conducted, so that they might be made known to the world at large. All this is another cogent reason why Vaughan Williams may be said truly to represent the musical genius of

Ralph Vaughan Williams was born October 12,

An Interview with

Ralph Vaughan Williams

England's Top-Ranking Composer

by LeRoy V. Brant

1872, on the borders of Gloucestershire and Wilhaling-He was educated at Charterhouse and Trimity College, Cambridge, from which he took his histoid doctorate in 1901. He studied composition with Parry and Stanford, organ with Brain and piano with Sharpe and Moore to the studied in Berlin and took sciency with Maurice Ravel, But his music does not seemble that of the iconoclastic Ravel, nor of the said and study Germans. Neither is it like that of Parry nor of Stanford. It is basically that of the Briton, Ralph Yaughan Williams.

Vaughan Williams' major compositions include six symphonies of which, respecting the last two, Warrick Braithwaite, conductor of the Scottish Symphony, said to me, "They are to be classed as among the great symphonic compositions of all the ages," They include volumes upon volumes of folk melody collections; the editing of scores of hymns for the Church of England and for the Protestant Episcopal Church of America; several Masses; many compositions for chorus and orchestra and organ; and incidental musifor several Greek plays.

Our wedding trip took us to Kenilworth Castle-whence we stayed overnight in Banbury (Greenmeher) "Ride a cock-horse to Banbury-Cross"—and so on) and with the early morning to cut to travel more than two hundred on the control of th

The Discussion Begins

Foxy is the real master of the menage. Upon his whims depend the punctuality of meals and, within the limits of Britain's rationing system, the household menus. Upon Foxy's whims depend very largely the tidiness of the rooms, and a thousand more things than can be mentioned here. Foxy is the Vaughan William's beloved pet cat.

"You know I do not talk about music, It's hard enough to write it, let alone talk about it." It was Vaughan Williams himself, Foxy in his lap, after Ruth and I had been graciously welcomed by the master and mistress of the household. We were seated in the large drawing-room graced by a huge Erard piano more than a hundred years old, and surrounded by a balcony in which there were endless shelves of books. I wondered if our visit was to be simply a pleasant connection with a great master of music, but nothing more, when Foxy jumped to the floor, and with big eyes shining and a plaintive "Miouw" rubbed against my leg. Inspired by the goddess of the moment dropped to the floor and began to play with Foxy (I do like cats anyway) and Foxy's master apparently concluded that if accepted by Foxy, that was an end to my probation, and thereafter he spoke with the

utmost freedom.

He told me of the strange midnight burial of Frederick Delius. He asked me about Jean Sibelius, with

whom I had spent two days the week before. He talked of Warrick Braithwaite, for whom he has a profound esteem as a conductor, and the conversation veered to America, and the things we have here. He has been

in America where the third was a first enter the third was a many than the third was a many than the third was a many the third was a many than the third was a many that the third was a many than the third was a many that the third was a many than the third was a many that the third was a many than the third was a many than the third was a many than the

or rural, without hunger as desert.)

"So I think your country must produce great composers. When? I cannot say. Only God can say. I only know that you have many men of talent working in music now. I have read many of their scores, heard much of their music. I have ever conducted a few of their pieces, and I like some of them very much."

Difficult to Classify

I asked the master to weed out the sheep from the goats, or at least to name the sheep, even if he would not care to name the goats.

"It would be unfair to use names so casually," be declared. "Usedied, I could be mistaken in any present opinions. I might change those opinions in a day, in a year or two. Who can say? Then, again, it has always taken a whole flock of composers, or would-be composers, to produce two or three tip-top ones in any generation. We have to have a run of second- or third-bests to get two or three great ones. You remember about Handel and Bonacini? How does it go—

"Some say compared to Bonacini
That Frederick Handel is a ninny,
While others say that he to Handel
Is scarcely fit to hold a candle.
Strange that such differences should be
Twixt Tweedledum and Tweedledee!"

"I don't think that's just right, but it's near. So, you see, we mustn't judge too fast. But your man will come; of that I'm sure."

I saked if we had not already had such a man—"I don't hink you've had a man like Becthoven, do you!" Candor compelled me to answer in the negative. "Or Purcell!" Again the answer was no. And then I boldly asked "What message could you send to our young composers, or what suggestions could you make to them from your own long years of experience?"

Vaughan Williams looked at me searchingly and paused. I feared that he was likely to refuse this answer most important to me; then with a quick smile, a lift of his shaggy snow-white hair, and with a stroke for Foxy who had returned to his knee, he made

"I think the first thing your composers must do is to believe in themselves. They (Continued on Page 255)

A Flood of Distinguished Records

by Peter Hugh Reed

Auber: Overtures to Masaniello, The Crown Diamonds, Fra Diavolo, The Bronze Horse: Arthur Fiedler and the Boston "Pops" Orchestra, Victor set 1274. Beethoven: Egmont Overture: Serge Koussevitzky and the Boston Symphony Orchestra. Victor disc

Beethoven: Symphony No. 1 in C, Op. 21: Bruno Walter and the New York Philharmonic-Symphony Orchestra. Colúmbia set 796 or Microgroove disc ML

Dvořák: Symphony in E minor, Op. 95 (From the New World): Leopold Stokowski and His Orchestra. Victor set 1248.

Haydn: Symphony No. 88 in G: Eugene Ormandy and The Philadelphia Orchestra. Columbia set 796 or Microgroove disc ML 4109.

Liszt: Hungarian Rhapsody in F minor: Eugene Ormandy and The Philadelphia Orchestra, Columbia disc 12928-D.

Massenet: The Virgin—The Last Sleep of the Virgin: and Mendelssohn: Scherzo from Octet, Op. 20: Sir Thomas Beecham and the Royal Philharmonic Orchestra. Victor disc 12-0688.

Mendelssohn: Incidental Music to A Midsummer Night's Dream: Arturo Toscanini and the NBC Symphony Orchestra. Victor set 1280.

Mendelssohn: Ruy Blas—Overture: Pierre Monteux and the San Francisco Symphony Orchestra. Victor disc 12:0657.

Milhaud: Le Boeuf sur le Toit: Dimitri Mitropoulos and the Minneapolis Symphony Orchestra. Columbia set MX-308.

Mozart: Symphony in E-flat, K. 543: George Szell and the Cleveland Orchestra. Columbia set 801 or Microgroove disc ML 4109.

Tchaikovsky: Francesca da Rimini: Leopold Stokowski and the New York Philharmonic-Symphony Orchestra. Columbia set 806 or Microgroove disc ML 4071.

Tchaikovsky: Symphony No. 3 in D, Op. 29 (Polish): Sir Thomas Beecham and the Royal Philharmonic Orchestra, Victor set 1279.

Haydn: Symphony No. 96 in D: Concertgebouw Orchestra, Eduard Van Beinum, conductor. Decca EDA set 84.

This group of orchestral recordings offers rich rewards for the discriminating music lover. There have been quite a number of recordings of the Auber overtures, but none in performance and reproduction that satisfy more than the Fiedler rendition. All except the Masaniello or La Muette di Portici overture are from light operas, full of a captivating tunefulness and elation. Koussevitzky's "Egmont" Overture reveals the beauty of sound of a great orchestra, well recorded, but the dramatic implications of this great "tone poem" are by no means fully exploited. Walter's performance of Beethoven's youthful symphony is more romantic than the famous Toscanini version. Well recorded, it offers the listener a striking example of the conductor's geniality in music-making. Stokowski's latest version of the "New World" Symphony is superbly recorded, showing what American engineers can do with extended range. The interpretation, less capricious in style and pace than the conductor's earlier performances, is by far the most persuasive now on records. Ormandy's Haydn is expertly polished, but the orchestral tone seems rather heavy for this volatile music. The older Toscanini set, though less well recorded, offers a more vital and imaginative reading. The Dutch conductor, Van Beinum gives a better performance of the D major Symphony, employing an orchestra of proper size for Haydn's music. This genuinely fine work, lesser known than the G major Symphony, repays closer acquaintance, especially in a realistic recording that does full justice to the conductor's artistic discretion. The Liszt is an ar-

rangement of the fourteenth rhappody for piano, more familiar in the arrangement for piano and orchestra as the Hungarian Fantasia. Its rituoso characteristics serve to exploit the famous Philadelphia Orchestra advantageously. More proposed to the famous Philadelphia Orchestra advantageously constructed to the Virgin, a tender or the Virgin, a tender or chestral bulby. Beecham's artistic restraint is appreciable in music where sentiment, if stressed, might become cloying. The familiar Mendelssohn scherzo is also well bardeled. It is not the infinite care and accuracy of



ZINO FRANCESCATTI

Toscanini's performance of the same composer's in-cidental music to Shakespeare's "A Midsummer Night's Dream" that alone impresses. Rather, it is the youthful buoyancy and light-hearted eagerness he brings to his interpretation. This assuredly is musicmaking of an extraordinary kind. Monteux tends to dramatic ostentation in his performance of the "Ruy Blas" overture. The memory of Beecham's older recording, with its better orchestral playing and suaver artistry, prevails. The Milhaud score, with its early jazz connotations, is dated today. It seems rather naïve and thematically banal, as so much experimental music of the post World War I period. Originally written for violin and piano, it turns up in this recording in an orchestral arrangement made for a pantomime farce called The Nothing Doing Bar (reviving memories of an American speakeasy). After several hearings, our musical curiosity was sated, perhaps because Mitropoulos ignores its subtleties in favor of virtuosic blatancy. Szell's treatment of one of Mozart's greatest symphonies is musically precise, a bit on the stolid

RECORDS

side, with little or no feeling for sentiment. However, the orchestral playing is admirable and the recording splendid, and the fact that it is represented on a lone playing disc recommends it to record buyers. Tchair kovsky's "Francesca da Rimini" is more diffuse than most of his tone poems-its best pages are those toward the middle, where Francesca relates hers and Paolo's great love. Stokowski plays this music with consistent dramatic vehemence, making it a more exciting drama than Koussevitzky did. Either the regular or the long-playing version is worth acquiring, as both are well recorded. Tchaikovsky's Third Symphony is a work of considerable charm, invention. and ingenuity. Its neglect in the concert hall is undeserved. Beecham plays this work with uncanny musical insight and enthusiasm, making it a more appreciable musical experience than Kindler or Coates who previously recorded it.

Haydn: Concerto No. I in C major: Isaac Stern (violin) with string orchestra and cembalo. Columbia set

Rachmaninoff: Rhapsody on a Theme of Paganini: Artur Rubinstein and the Philharmonic Orchestra, Walter Susskind, conductor. Victor set 1269.

The Haydn proves a delightful composition, properly spirited in its outer movements and tender in its slow section. Moreover, the use of small orchestra with harpsichord gives this performance a particular charm. essential to its well-being. Stern plays the work admirably and the recording is exceptionally fine. The Rachmaninoff Rhapsody remains the most popular work of its composer, except his Second Concerto. A romantic composition, richly scored, its range is both a virtuosic and lyrical one exploiting a proficient pianist to advantage. Though Rubinstein is more showy in his performance than was Rachmaninoff or Moiseiwitsch (each of whom recorded the work before him), one feels his is a valid approach to the composition. Aided by a good orchestra, a particularly fine conductor, and superior recording, the pianist gives a thrilling account of this music.

Ravel: Tzigane: Zino Francescatti (violin) and Artur Balsam (piano). Columbia disc 72771-D or Microgroove 7-inch disc.

Beethoven: Sonata in A major, Op. 69: Pierre Fournier ('cello) and Artur Schnabel (piano). Victor set 1231.

Beethoven: Trio in D major, Op. 70, No. 1: Adolf Busch (violin), Hermann Busch ('cello), Rudolf Serkin (piano), Columbia set 804.

Hindemith: Quartet in E-flat (1943): Budapest String Quartet. Columbia set 797.

Ravel's virtuoso gypsy rhapsody is played with fervor and nuanced elegance by Francescatti. More than any other living violinist, perhaps, he makes this composition something more than just a glowing technical show. The recording is best in the twelveinch disc. Beethoven's third 'cello sonata is to the 'cellist and pianist what his "Kreutzer" Sonata is to the violinist. Written around the time of the Fifth and Sixth Symphonies, it reveals his genius at its height. Fournier, unquestionably one of the greatest living 'cellists, plays with poised and fluid technique. giving a performance that remains most musically satisfying. At the piano, Schnabel matches the moods and expression of his partner with perfect equanimity. One of Beethoven's most delightful trios is his G major, Op. 70, sometimes called the "Ghost" trio because of the eerie character of the slow movement. The music is alert, bright, and ingenious in invention. The new performance is exceptionally fine, with the impetus deriving from Serkin's splendid piano playing. An excellent recording-The Hindemith quartet -written and dedicated to the Budapest String Quartet, is more immediately accessible than the composer's carlier works in this form. The technical ingenuity of the composer's part-writing is fascinating, and much of the melodic material is warm and appealing. The performance is one of conviction.

Among recent keyboard music recordings is a new set of Schumann's Eudes Symphoniques (Victor 1272) by Alexander Brailowsky, whose performance is technically proficient but somewhat lacking in true romantic feeling, Claudio (Continued on Page 270)

ETUDE

A NINETEENTH CENTURY ROMANTICIST "HOFFMANN; AUTHOR OF THE TALES." By Harvey W. Hewett Thayer. Pages, 416. Price, \$6.00. Publisher, Princeton University Press.

Professor Hewett-Thayer, Chairman of the Department of Modern Languages at Princeton University, has written one of the most engaging volumes in recent years upon a subject about which there is relatively little information in English. E. T. A. Hoff. mann was one of those tremendous geniuses that flash comet-like over the pages of the literature of the time, and remain figures which, as time goes on, become almost mythical. Some go so far as to claim that he was "one of the great masters of world literature." As a composer his compositions were pretentious but not eventful. There are twelve operas, a ballet, a symphony, an overture, a quintet for harp and strings, piano sonatas, a Mass, and so on. None of these, not even his best-known work, "Undine," is frequently heard at this time.

Hofimann as a powerful force in the Romantic Era in music is recognized by all. In fact, it has been difficult for those confined to English to understand the convulsion of mysticism, religion, ritualism, fantasy, and wild imagination which affected the first fifty years of the nineteenth century. Hoffmann's influence upon the composers of the period, all the way from the volatile Schumann and his immortal suiters for piano, to Oftenbach, who set to music the "Tales of Hoffmann," was very striking in many ways. Your reviewer has seen few musical books in recent years which have excited him more than Dr. Hewett-Thay-er's new work.

THE SCIENCE OF ART

"THE MATHEMATICAL BASIS OF THE ARTS." By Joseph Schillinger. Pages, 696. Price, \$12.00. Publishers, Philosophical Library.

If anyone may be called "The Einstein of Art and Music," certainly a glance through Joseph Schillinger's profound and more or less appallingly "Mathematical Basis of the Arts" with the sentitled to this distinction. A large part of the book is given over to charts, diagrams of manhamatical computations which present on appearance of a book of logarithms, extreme without the brains and experience to the problems of schillinger. There is not the problems of Schillinger. There is no sent the problems of Schillinger. There are the problems of Schillinger. There are the problems of Schillinger. There is no that of art which only too few creative workers realize. This dates back to ancient Egypt and Greece, Musical mathematics must have existed long before the time of Pythagoras and his theory of "the music of the spheres."

The question arise in the musician's mind: How did Bach produce any of his marvelous creations with the produce and the marvelous creations with the produce and problems of the produced an improvement in J. S. Bach's "Two Part Invention No. 8." Bach himself was greatly interested in problems of physics as related to music, but he was far more concerned in composing music than in wind gabout it. If mathematical science in Bach will galout it. If mathematical science in Bach will have also be a supported to the Emission of the Schillinger's discovered to the produce of the Schillinger's discovered to the service of the Broadway group of composers were so helped by the principles taught by Schillinger that they developed a kind of musical worship for him. Schillinger was born in Russia in 1895 and became

an American citizen in 1996. He died in 1995. He studied with Nicolas Tcherepaids Personal Pe

Etude Music Lover's Bookshelf



by B. Meredith Cadman

A NEW CHOPIN BIOGRAPHY

"CHOPIN, THE MAN AND HIS MUSIC." By Herbert Weinstock. Pages, 358. Price, \$5.00. Publisher, Alfred A. Knopf.

Here appears another "Borzoi Book" from Knopf, with its accustomed elegance in the art of bookmaking. It deals with one of the most romantic figures in music, whose life has been befogged by nebulous fiction, Hollywood fantasies, and dramatic extravagances. After a great personage has been subjected to many biographics, there comes a time when a straightforward analyst feels it his duty to do some muchneeded housecleaning. This is usually done by a work so cluttered with the impedimenta of documentary data that the subject of the biography is lost behind a barrier of controversial discussion of errors. This is not the case with Mr. Weinstock's Chopin, because we have still the colorful life of the great poet of the piano, told in most interesting fashion by a conscienious author who has exhaustively examined all available sources to get at the truth. Mr. Weinstock, who is the Executive Editor of Alfred A. Knopf, Inc., may well be proud of this splendid volume.



CHOPIN
After a painting by Ary Scheffer

BEYOND THE FOOTLIGHTS

"OPERA LOVER'S COMPANION." By Mary Ellis Peltz. Pages, 385. Price, \$5.00. Publisher, Ziff-Davis.

Mary Ellis Peltz is Publicity Director of the Metropolitan Opera Association, and has assembled from the Opera News a number of article by distinguished writers dealing with activity of favorite operas and with the control of the control of the control of the theory of the control of the control of the control of the opera to millions of homes, this new book should be a very valuable screenside guide.

LIVELY MUSICAL ANECDOTE

"—AND THERE I STOOD WITH MY PICCOLO."

By Meredith Willson. Pages, 255. Price, \$2.75. Publisher, Doubleday.

Anyone who has been within ten feet of a radio receiver knows of Meredith Willon, the engaging young conductor and music arranger who graduated from the Sousa band and the New York Philharmonic Orchestra to the stirring company of the Maxwell House Coffee Broadcasts, Ford, Jello, and what have you. He is the author of motion picture scores and symphonics, but has won his orchids largely by his metry, tuneful programs for the home. He has buzzed around quite a little, and his sprightly word pictures of his friends are highly entertaining.

AT THE PROSCENIUM

"A FRONT SEAT AT THE OPERA." By George R. Marek, Pages, 307. Price, \$4.00. Publisher, Allen, Towne, and Heath.

Mr. George Marck, who is Music Editor of Good Housekeeping, has given us a lively picture of those things which are sure to be of interest to operagors. For some years he has written the annotations for the Metropolitan Opera programs, and has gathered from musical history many tales and facts about operas, composers, performances. The book is fresh, engaging, and sometimes very amusing.

Music's Amazing Development

"THE HUMAN SIDE OF MUSIC." By Charles W. Hughes. Pages, 341. Price, \$3.75. Publisher, Philosophical Library.

Charles W. Hughes gives us an admirable and thoughtule work which essays to rry to integrate must will be a supported by the continguate must be supported by the continuous and the same time has an appeal to the general reading public. The book is filled with interesting information, occasionally ameedotal, and is a fine work to place in the hands of a young musician striving to orient himself in life and in his art.

Music Teachers National Association



NE of the fundamental aims of MTNA has been to give the American Composer an op-portunity to have his music performed. The organization was founded at almost the moment when

our country was beginning to be conscious that it

had its own composers. From the appearances of

Chadwick and MacDowell, until the most recent

meeting, music by Americans has had a prominent

place on MTNA programs. The American composer

has brought not only his music but his troubles to

the MTNA. High among those troubles is his relation to the performer-the concertizing artist or or-

ganization which, by performing or not performing

his music, may result in the success or failure of the

composer. Forums on American music inevitably bring

this problem into focus. At the Chicago meeting, Mr. John Garvey, of the University of Illinois and

the Walden String Quartet, spoke on this question from the experience of a performer who has been stimulated by the music of many American composers:

"Since my high school days, the cause of the Amer-

ican composer has consumed a considerable amount

of both my time and energy. As a student in college,

I sensed an excitement in the air-things were stirring,

My imagination was stimulated by accounts of the

early Copland-Sessions concerts in New York City and

of the activities, begun when I was a small child, of

I decided to enlist my talents as a performer, to the

limits of my ability, in furthering the cause of con-

temporary music in general and American music in particular. Naturally, I devoured voraciously each suc-

cessive issue of Modern Music; my delight in discov-

ering the existence of publishing enterprises such as the Cos Cob Press, New Music, and the Arrow Press.

was unbounded. Many of my associates were affected

by the same intellectual and emotional ferment and

all of us, as time went on, began to feel that we were

"Over a period of years, it was my good fortune to

become friends with and perform the works of (the

two seem mysteriously to go together) a myriad of

younger American composers. In the course of in-

numerable discussions, we talked over the problems

of the American composer, usually into the wee hours

of the morning. The conclusion reached, insofar as

it related to the responsibilities of the performer, was

very simple: the performer should play more Amer-

volunteers in a glorious crusade.

'Along with innumerable others of my generation,

the International Society for Contemporary Music.

"Well, that was that. I did play more American music. So did young musicians all over the country. We exchanged programs with each other; in fact, I had periodically to throw out huge quantities of programs of festivals of American music from all over the United States. The upshot of all this activity was a growing conviction on my part that the hypothetical entity known as 'the American composer' no longer need be the object of special pleading. The performance of American music had become a commonplace, not only with myself, but also with everyone else.

"It is obvious to me now that, at the moment I reached that conclusion, American music for me came of age, I played and programmed American music because it was good music; I considered it as music per se rather than as the object of special pleading.

"For example, I speak today as a member of the Walden Quartet, which is entering its fifteenth year of existence. In the course of those fifteen years, the quartet has performed prodigious feats in behalf of American music. As far as one can ascertain from the extant records, the Walden Quartet has performed to date a total of eighty-eight different contemporary works. Of these, fifty-four are American. These eightyeight works represent sixty-nine different composers, of whom forty-five are native-born Americans and nine naturalized citizens. To give an idea of the scope of the performances, it is only necessary to quote at random from the list of composers, as follows:

Normand Lockwood

Quincy Porter Wallingford Riegger

Leroy Robertson

Arnold Schoenberg

Arthur Shepherd

William Schuman

Otto Luening

Douglas Moore

Robert Palmer

Burrill Phillips

Walter Piston

Charles Martin Loeffler

Wayne Barlow William Bergsma Ernest Bloch John Alden Carpenter Paul Creston Norman Dello Joio Marcel Dick Richard Donovan Herbert Elwell Alvin Etler Ross Lee Finney Carl Fuerstner Paul Hindemith Charles Ives Frederick Jacobi

John Verrall Of the eighty-eight works in question, the staggering total of forty-five represent world premières!

"It seems obvious, from these figures, that in the case of this particular organization, the American composer has no complaint to offer. The important point, however, is that this sort of activity tends to become more and more the rule rather than the exception. I hasten to add, to mollify any composers in the audience who feel that their works are not performed enough, that I am attempting to describe a noticeable trend, not a Utopia; it is obvious that much remains to be done.

'Now, in thinking about this subject, it occurred to me that it was only logical to consult a composer as to his views on the composer-performer relationship. Fortunately, I had not far to go, for Mr. Alvin Etler, my colleague at the University of Illinois and a first-rate composer, was more than willing to discuss the matter with me. After spending an afternoon with him, I was totally unable to elicit any reaction in-

A Department Dealing With the Achievements, Past and Present, of America's Oldest Music Teaching Organization, the M.T.N.A. Founded December, 1876, at Delaware, Ohio.

by Theodore M. Finney, Mus. Doc.

Head, Music Department, University of Pittsburgh Editor and Chairman, Archives Committee of the M.T.N.A.

volving a fundamental feeling of discontent concerning the attitude of the American performer. He did admit that he would be happy to see more performances of his music (and what composer wouldn't?) but, by and large, he had only the following ideas: "Like many other composers, he believes that per-

formances subsequent to the premières are a vital necessity to the composer today. Especially because audiences are confronted with so many diverse and sometimes conflicting styles, it is imperative that a given audience should be allowed the opportunity to hear a considerable amount of one composer's music within a reasonable length of time, so that the music lover may develop the ability to judge the music in terms of itself.

"In the second place, Mr. Etler would request from the performer a greater amount of both comprehension and taste in the selection of the American music he performs. That is, of course, a very subjective matter and involves matters which are properly beyond the scope of this paper. What Mr. Etler means, in this instance, is that the performer should play only music in which he believes.

"All of which seems sensible enough; how many of us have heard performances of American music which have been ruined because the executant had no genuine interest in or understanding of the work? Mr. Etler carries his feelings to their logical conclusion when he says that he prefers that the work not be performed at all, rather than to have it played without conviction.

"He goes on to say, finally, that the performer should throw off his abnormal fear of the reaction of audiences. Says he: 'Let's get rid of the 'give the public what it wants' attitude! One can trust the essential soundness of an audience's attitude to any good music, well played."

"It must be remembered that this 'give the public what it wants' attitude derives, in many cases, not so much from the performer's solicitude for the audience as from a subconscious projection of his own inferior taste. So it is that when the violin recitalist, ninetynine times out of a hundred 'gives them' Wieniawski and Vieuxtemps instead of Hindemith or Stravinsky, it is because he has a genuine predilection for the former composers. He knows, of course, that it would be in bad taste to express an overt preference for such music, so he satisfies his own desires and, at the same time, salves his conscience, by imagining that they exist in the minds of his audience."

Mr. Garvey purposely omits a detailed discussion of the appearance of American musical works in the commercial concert field. Here the picture is by no means as encouraging as his description of the work of the Walden Quartet. He continues

"There remains, then, one sizeable and influential factor which has not heretofore been mentioned: the colleges. Those who will direct the destinies of our musical environment in the future are, in large measure, trained in our colleges and music schools.

"Now, it is true that the music department of a college has many functions, (Continued on Page 263)



FOWIN A. PLEISHER

REFORE describing the Edwin A. Fleisher Music Collection, housed in the beautiful Free Library of Philadelphia on the Benjamin Franklin Parkway, it is important to know how and why this collection was amassed.

Almost forty years ago, in 1909 to be exact, Mr. Edwin A. Fleisher, a manufacturer and amateur musician, organized an orchestra of boys ranging in age from ten to sixteen years. The rehearsals were held in the gymnasium of a day nursery conveniently located in the foreign section of Philadelphia. The first conductor was Jay Speck, then a very young man, a talented student of music; now the music instructor of the Southern High School of Philadelphia. Among this group of sixty-five there were many talented youngsters, especially in the string instrument choirs. After only a few months of rehearsals, the enthusiasm, the earnestness, the regularity of attendance by the members of the orchestra, convinced Mr. Fleisher that these eager and aspiring young musicians deserved better than an amateur as a conductor and a better place than a gymnasium in which to rehearse. Consequently, he purchased at auction a dwelling near sequently, he purchased at auction a dwelling near the central part of Philadelphia, had it altered to fit the requirements of an orchestra, and gave it the title "The Symphony Club." Under this name it was chartered in Pennsylvania in 1924 as a philanthropic, educational institution.

The club house was opened in September 1910. The first professional conductor engaged was the wellknown concert pianist and composer, Mr. Camille Zeckwer. Almost immediately, youngsters from all sections of Philadelphia swarmed to The Symphony Club; so many in fact that two orchestras were formed and a few years later even a third was needed-two string orchestras, a junior and a senior, and one full orchestra. The full orchestra was, of course, the ultimate goal, so that with more technical and orchestral training those who qualified were advanced from the junior to the senior string orchestra and finally into the full orchestra. Mr. Fleisher himself, although no youngster at the time, gave three evenings a week to the club so that he might play viola in each of the

Mr. John Grolle, now head of the Settlement Music School, succeeded Camille Zeckwer. It was decided by Mr. Fleisher and Mr. Grolle that girls should be admitted as well as boys. Mr. Fleisher soon realized that it was a mistake to

confine orchestral training to the so-called standard works. The members, boys and girls, tired of playing these works constantly and so did Mr. Fleisher. As a result, Mr. William F. Happich was engaged

The World's Most Remarkable Collection of Orchestral Music

The Edwin A. Fleisher Music Collection in The Free Library of Philadelphia

to the members of the orchestra. This is and was from its inception a great innovation-unfortunately not followed by many amateur orchestras. Many an excellent soloist, familiar with the standard works and with good technical equipment, has failed to pass the examination for admission to a professional orchestra because he could not sight-read a composition with which he was not familiar.

Mr. Happich conducted the orchestras for twentysix years and was succeeded by Mr. Arthur Cohn, head of the Music Department of The Free Library of Philadelphia. Mr. Cohn had been a member of The Symphony Club's full orchestra many years ago and received his orchestral training under the direction of Mr. Happich.

The Collection is Begun

When it was decided to devote half of the rehearsal time to sight-reading it meant the purchase of a vast amount of music, sufficient to supply three orchestras with new material for each rehearsal. Most of the standard works had been purchased prior to that time. By 1929, the collection of music had outgrown the club house. Some six thousand works had been

as conductor and it was agreed that one half of the rehearsal time of each orchestra was to be devoted to the study of standard works and the other half to the sightereading of new or old works not familiar the sightereading of new or old works not familiar and the sightereading of new or old works not familiar and the sightereading of new or old works not familiar and the sightereading of new or old works not familiar and the sight was so great that it became a massed and their weight was so great that it became a massed and th to The Free Library of Philadelphia (City of Philadelphia) where it is partly housed in a room of its

An Exceptional Collection

After World War I it became difficult and uncertain to purchase foreign editions of orchestral music through American dealers. Therefore, Mr. Fleisher, equipped with the catalogs of the leading publishing houses in Europe, undertook an extensive trip covering England, France, Belgium, Germany, Austria, Hungary, Czechoslovakia, Poland, and Russia. In each of these countries large quantities were purchased. It was a year and a half after Mr. Fleisher's return to the United States that the shipments were finally

The Edwin A. Fleisher Music Collection is exceptional in that all compositions include the conductor's score, together with a complete set of parts sufficient in number for a larger orchestra than any now existent. Most libraries have collections of orchestral music, but they embrace only the conductor's scores, adequate for study and reference. Thus the Fleisher Collection, with both the scores and parts, combines



ARTHUR A. COHN Director of the Edwin A. Fleisher Music Manuscript Collection in The Free Library of Philadel phia



THE FREE LIBRARY OF PHILADELPHIA

This handsome building on the Benjamin Franklin Parkway, which houses the Edwin A. Fleisher music collection, is one of a large group of distinguished edifices which greet motorists entering the city. The Benjamin Franklin Parkway is a non-commercial boulevard. It was laid out according to plans of the Champs Elysées in Paris by the famous French-American architect, Paul Cret, and the noted Parisian architect, Jacques Greber. The distance from the great Fountain of the Rivers to the Art Museum is approximately the distance between the Place de la Concorde and the Arc de Triomphe in Paris. On the Benjamin Franklin Parkway are several majestic cultural buildings: The Philadelphia Art Museum, the Rodin Museum, the Board of Education, the Franklin Institute, the Museum of Natural History, the Cathedral of SS. Peter and Paul, and The Free Library of Philadelphia. It is one of the distinguished streets of the world.

formance of each and any work.

The term "orchestral music" requires amplification. Orchestral music embraces works which have been written for any number of players requiring a conductor, and includes compositions for large orchestras, small orchestras, string orchestras, wind orchestras, and works for solo instruments with orchestral accompaniment. In the last category the collection has compositions for every conceivable type of woodwind, brass, string, and even electrical instruments. It includes works from almost every civilized country on the globe. It is important, however, to note that notwithstanding the rapid and constant growth of the collection, great discrimination has been exerted in the selection of music, with a very impersonal attitude as to the compositions chosen.

The extent of the Fleisher Collection, now numbering more than twelve thousand works, can be defined as the largest collection of serious orchestral music in the world. The word "serious" negates comparison with the libraries of broadcasting stations and kindred organizations which contain songs, popular music, and trivia as their main bulk.

This collection of music is remarkable in many respects too numerous to list, but most important of all is the fact that it is a playable as well as a study collection. It includes all of the Mozart symphonies and concerti; one hundred and three out of a possible one hundred and four Haydn symphonies (many in manuscript and without a performance); and about six hundred and fifty works by Latin-American com-

Widely Used

The use of the collection covers every part of the United States, Canada, and South America and, with certain restrictions due to post-war conditions, Europe. Shipments move daily by express and 'plane. Music is lent according to specific conditions of loan lection.

with study and reference the availability for a per- much too long to note here, but the most important stipulation is that no work is lent when it is available from any other source. Further, if the work involved was copied by permission of the composer, his approval for performance must be received before the loan can be made. The Library makes no charge for the use of music and no one else is allowed to make a charge. Composer's fees are permitted, but are not a concern of the Library-this phase being a matter between the composer, or his accredited agent, and the performing organization. Every important orchestra, broadcasting system, and musical organization in this country uses music from the collection, and in the musical season 1946-1947, audiences totaling over thirty million, heard music obtained from the Fleisher Collection

To describe in some adequate manner this vast assemblage of music, two volumes, "The Edwin A. Fleisher Collection of Orchestral Music in The Free Library of Philadelphia-A Descriptive Catalogue" have been published. The first volume appeared in 1933 and the second in 1945. These volumes are more than catalogues but are in reality veritable source books of bibliographical information on orchestral music and composers, most of which cannot be found elsewhere. Data was obtained, in most instances, direct from composers or their accredited representatives. The volumes include such information as the performing time; the required instrumentation; facts about the first performance-place, date, name of organization and conductor; names of the soloist in concertos; prize-winning details; and so on. It is unfortunate that the first volume is now out of print, but copies of the second are still available.

The value of the Fleisher Collection to this country and to the musical world is incalculable. It is not an ordinary depository, but a living collection in constant use. Future generations of critics and historians will be able to trace the development of most orchestral music to its source through this gigantic col-

The Door to Grand Opera

(Continued from Page 208)

the Opera, Earl Lewis, Assistant Manager, Frank St. Leger, Conductor, Lucrezia Bori, famous prima donna, and myself. The well-known critic and radio announcer, Milton Cross, opens the program with the customary announcement that the sponsor, the Farnsworth Television and Radio Corporation, Inc., is presenting the Metropolitan Opera Auditions of the Air. Shortly, the young singers hear their names pronounced by Mr. Cross's familiar orotund voice. The door of opportunity and fame is opening on the air to an audience of millions in all parts of America.

Everything is done to make the audition as professional in character as possible. In fact, there has been far more preparation for the event than is customarily given to concerts at Carnegie Hall, Our audiences in the studio are never hypercritical. They want to hear the singers and want to see them make good.

After the singer has appeared, the distinguished judges give their opinions. Of course, they do not have anything as stereotyped as score cards. There is no regimented judgment, only a sincere and very practical appraisal of the possibilities of the singer to succeed in opera, It should be remembered that we are just as much interested in securing great talents as the students themselves are to win. After the decision is made, and the young singers are given an opportunity to appear at the Metropolitan, their position is far better than was their predecessors'. They are already known to millions in America, and they have not been worn out by years of playing in smaller European opera houses, olten under very uninspiring conditions

Not all of the contestants are equally successful in after life, but that is to be expected. Life is like that. We in America are all born with equal rights and privileges, from a constitutional standpoint, but when it comes to talent and those other things which have to do with working out a carcer, that is largely an individual matter. However, all those who have been given auditions and have passed through the experience, have unquestionably been benefited, from the standpoint of prestige, if from nothing else.

Since I first started on these auditions I have personally heard well over nine thousand young singers. Up to this year four hundred and sixty-one young singers have been given auditions on the air. The percentage of those who have made outstanding successes is very high. Consider such stars as:

	, CO1131C	ce such star	3 43.
Star Au	dition Date	Début	Rôle
Frances Greer	1941-42	Musetta	("La Bohème")
Mack Harrell	1028-20	Biteroff	
Margaret Harshaw	1941-42	Third Norn	("Gotterdam-
Raoul Jobin	1940	Des Grieux	merung") ("Manon")
Anna Kaskas	1935-36	Orfeo	("Orfeo ed
	* 555 50	01/10	Euridice")
Robert Merrill	1938-39	Germont	("La Traviata")
Patrice Munsel	1942-43	Philine	("Miguou")
Regina Resnik	1943-44	Leonora	("Il Trovatore")
Eleanor Steber	1939-40	Sophie	("Der Rosen-
Risë Stevens			kayalier")
Mise stevens	1035-36	Mignon	("Mignon")
Martial Singher	1911-42	Dapperlutto	("Tales of
Leonard Warren			Hoffman")
Decimited Warren	1937-38	Paolo	("Simon
			Boccanegra")

All of these young artists have made pronounced successes at the Metropolitan, and several have been splendidly received in performances in Europe and South America.

Having crossed the portals of the Metropolitan, their future path to operatic heights must depend largely upon themselves, upon how they take care of their health, how they avoid those things which are detrimental to a singer, and how hard they study to improve their art every day. The human voice is in many ways an extraordinarily tough organ. It will stand an enormous amount of use, but is injured by abuse in a very short time. Work does not seem to injure singers, but violating the simple rules of health which are known to every sensible person demands a terrific toll. Schumann-Heink used to say, "I am all voice from head to toes. (Continued on Page 255).

PRACTICALLY all students of singing are troubled with a "break" in the voice. A sudden change of quality puts the singer in a panic. What is the cause of this "break," and how can it be overcome?

In common with all animals, we all make two basic sounds. A groan, and whine. The groan has a fulltoned, robust quality. The whine has a thin, light quality. Is it surprising that you have two voices? You have two eyes, two ears, and two hands, yet in each case the two function together.

The "break" in your voice is an awkward transition from one to the other. The purpose of vocal lessons is to blend these two voices into one smoothly flowing yocal line, from your lowest tones to the middle tones, and from the middle tones to the highest tones.

Recently, a student who came to me from the West said, "I'm a soprano, and I haven't any low tones. My voice is thin, like a child's voice, and yet I'm mature and I want to express mature thoughts, and feelings. I can't even sing high tones any more." Obviously this student was not producing sounds the way nature in-



tended her to produce them. I encouraged her to experiment with finding out just what her voice would do. I suggested: (1) That she groan on her lowest sounds without pressing down on her throat or tightening in any way. (2) That she experiment with whin-

CRYSTAL WATERS

ing on her highest sounds. (3) That she take a big breath, hold her jaw down with one hand, and experiment by starting with a low groan, then slide up to the high whine and back again, like a siren.

Overcoming Throat Constriction

Her first efforts were choked, and throaty, because of throat constriction. It was hard for her to realize that she could not "make" a tone; but she had to "let" the voice follow her will to move up and down. She admitted that it was a big mental hazard just to move the voice from a low, robust groan up to a high, thin, whine, I explained that until she overcame this psychological obstruction her voice would not move up and down freely, so that she could fulfill the demands of singing. The siren-like noise from low to high is like a sea of sound, and the tones of the musical scale are an island on that sea of sound. Until you can move freely all over the sea, you cannot move from island to island, and she agreed that this was rea-

During her first experiments there was a "flop" or "break" in the voice, as it moved from the low, robust

Is There a Break in Your Voice?

by Crystal Waters

In Conference With Annabel Comfort

voice over to the high, thin voice, and returned. This was due to constriction. It was not long before she was able to maintain an open throat which allowed the vocal bands freedom of action, and she was able to support the voice with a steady column of rising air, so that the "break" entirely disappeared. There was a smooth line of sound in her voice, up and down.

The First Step

The first thing to do to avoid a "break" is to have the mental freedom to move around, and you must be willing to experiment with all kinds of sounds, not just pretty ones. In order to achieve this freedom, remember that there are practically no nerves in the vocal bands themselves. If I were to ask you to sing Yankee Doodle would you look in the throat for its Your vocal bands are merely motor impulses which carry out the dictation of the ears. When you can go back and forth freely, the breath stream will carry the voice out, and the throat will be so open and relaxed that the vocal bands can operate under their own law. Then the "break" between the two voices

tends to disappear.

How can this be translated into help for the singing voice? First, you must develop correct breathing habits. Did you notice the action of the abdominal muscles when you groaned and whined? This spontaneous action sends up the breath stream; but the ribs should be held up, and extended to smooth out and regulate the flow of air into the vocal bands. The throat must remain relaxed and free to allow the vocal bands to adjust themselves for each pitch. Developing the Inner Muscles of the Vocal Bands

sweetens the entire vocal structure.

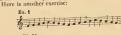
If you want to develop the vocal muscles to make their proper adjustment, it is important for you to practice the two primitive voices, the groan and the whine, independently. The popular singer uses the groan voice. Bing Crosby uses it, and he is called "The Groaner." The whine is used by the crooner. Develop them, and then coordinate the two voices. In the coordinated voice the groan voice predominates in the lower tones, and the whine voice predominates in the upper tones. In other words, the robust voice (groan) gives warmth, and resonance, and body, to the voice in less and less quantity all the way up to the highest tones. The thin voice sweetens the quality from your highest tones down to your very lowest tones. When you practice them separately, you strengthen each so that it can play its part in the coordination of the whole. If you build a steel bridge, a strong tower is built on either side of the river to equalize the weight of the bridge clear over to the other side. The stronger these towers, the more secure the bridge.

How to Practice the Thin Voice

Remember, the voice is like a wind instrument, and much depends upon the flow of air. Too much air crowds and pushes the vocal apparatus. Too little starves it and forces the muscles to emit scratchy sounds, or none at all. Sigh contentedly with an easy emission of the breath, until you hear pure, clear, thin hums. Do this in the middle of the voice. If you hear a "knock" at the beginning of the tone, the vocal

VOICE

bands have slapped together too vigorously. This must be eliminated, and the hum started noiselessly. The flow of the breath will help you to regulate this. If you hear breathy sounds, too much air is being forced on the vocal bands. This can be eliminated by holding the rib case more firmly. Remember that muscular growth takes place more quickly when relaxation is alternated with tension. In your case, this means short hums. Then, after you take a breath, wait three or four seconds for the rib muscles to strengthen, and the muscles surrounding the vocal bands to relax. Then hum a sound about the length of a half note. Imagine that there are strings stretched across the floor of your nose, and the air you are breathing over them sets them into vibration. Do not strike the strings; but blow smoothly, and without breathiness. As you ascend the scale, you will find this more difficult to do with purity, until your ribs grow stronger; but even when you do it on low tones, and the lowest sounds are very faint, you are developing muscles which will develop the high tones.



(1) Hum (2) Sing Mu You will notice the flow of the breath when you hum, When you sing the vowel tone, use the same easy flow of breath. Sing this exercise on each half tone as

high as you can go, and maintain purity in the flow of sound. Men call this voice the falsetto voice, and it is very important for them to develop it. It enables them to widen their range, to sing pianissimo, and it

How to Practice the Robust Voice

To eliminate the break, sing lower tones with the robust voice and the upper tones coordinated:



Notice the change in quality:



Now hum, with the gliding continued from tone to tone. Notice the body action. If your throat is free from tension; you will hear "no break."



Sing the glide with the vowels Mah and Ah. If you maintain the same body action which supports a rising column of air, and the free, open throat, you will not hear a "break." If the voice should break, press out more firmly on your ribs as you move from tone to tone. This helps to regulate the rising breath column, and takes a burden off the throat so that the vocal bands make their adjustment more readily.

(Continued on Page 256)

The Teacher's Round Table

Conducted by

Maurice Dumesnil, Mus. Doc.

Eminent French-American Pianist, Conductor, Lecturer, and Teacher

Should Scales be Taught?

I am a high school senior and have studied piano regularly for seven years with one teacher. I was given scales and arpeggios, but when my family moved to another city my new teacher told me that it was unnecessary, and I could practice passages from pieces instead. Is that true? I would appreciate your opinion greatly.

-(Miss) D. B. H., Florida.

I think you were doing the right thing, and I disagree completely with your new tone, and it will help her as well as her teacher, although he is entitled to his opinion, and I respect it if he is sincere and doesn't cater to so many students' wish to "get there fast, with as little effort as possible."

Apart from developing velocity, scale playing has many other advantages: it affords opportunities for the culture of tone coloring, sense of rhythm, knowledge of keys and signatures. "Scales, D.Day. Cautiously we walked through arpeggios, and mere exercises can be practiced in a musical way," says Isidor Philipp. "Let us modify the rhythms, the accents: let us transpose and strive to find technical variety until we can prove to ourselves that our fingers are mastered. This variety in practice is necesservatoire has found a provisional shelter. sary, for the monotonous repetition of a run, or an exercise, is a thankless task and the most tiresome of all."

abide by their example.

Tone and Flexibility

There is no need to emphasize the virtues of flexibility in every phase of it was by the dim light of candles in piano playing, for everyone knows that candelabra brought from a nearby church without it there is only dryness of tech- that I sat at the piano and played the nic and tone. Stiffness can often be over- entire program. come through an appeal to the student's imagination. The following interesting Gabriel Dupont in these columns. That letter sent by M. L. B., of Columbus, his name should remain enshrouded in Ohio, runs precisely along that line:

valuable way of teaching children-and poetic, sincere, intimate, or dramatic, eloyes, even adults-the arm weight idea quent, and often tragic, Above all, it is which a former teacher of mine gave me, It might be called the 'Garden hose' Debussy admired Dupont, and Gabriel exercise and can be given in a beginner's Fauré proclaimed him "the most gifted teaching. One imagines the only metal musician of his generation." I firmly beparts at each end of the hose, where the lieve that one day Gabriel Dupont will water enters it and leaves it, as being the occupy a place next to these masters. without body. Our arms are the hose tion of the audience after listening to and we must learn to keep them as one, the suites, "Les Heures dolentes" and "la 'without body,' as a means for the tone Maison dans les Dunes," warrant this to pass from the body to the fingers conviction. which are, let us say, the means of dis- That night in Dupont's home town patch. One must keep close watch on the and my own, I again pledged myself to A trill between two C's, or "the same compelled you to alter the text. fingers which must play upon the tips spare no efforts in order to make his while the arm is so loose that if the in- name better known, as it should be. structor picks up the wrist in a dead I feel that the lines above, conveyed weight there will be no resistance.

scale, very slowly, and telling them to mission.

be patient as it may take a few weeks to obtain results. Then we graduate to a full-hand hold-down of five notes. Then to a triad. Finally, they can do likewise in their pieces.

"Perhaps you can pass this on to the lady who questioned you about singing

Recital Among Ruins

The moon shone brightly in the clear sky above as I and a group of friends made our way toward the Conservatoire de Caen where I was to give a recital last November 5, the first such event to take place in the devastated city since the rubble along collapsed pavements and sidewalks, avoiding piles of stones, bomb craters, mud holes, and other traps still in evidence. Without mishap we reached the mansion, miraculously spared

The program bore only two names: Claude Debussy and Gabriel Dupont, the latter born at Caen and a young Let us remember, too, that Chopin genius whose untimely death in 1914 at and Liszt, who were great teachers, in- the age of thirty-six meant such a great sisted on scale practice. We ought to loss for French music. A large audience had assembled to pay tribute to a native son, and honor his memory. A coal stove purred gently in a corner and it was welcome on that chilly night, but efforts to restore electric power had failed, so

On several occasions I have mentioned relative obscurity is astonishing, amaz-"May I hand in what I think is a ing, incomprehensible, for his music is moving and goes straight to the heart,

third-the strongest-finger up the C ful toward the ultimate success of this



CONCERT AMID RUINS

This striking picture of Maurice Dumesnil, Editor of The Teacher's Round Table was taken last November at a concert of the works of Gabriel Dupont and Claude Debussy. given in Caen, France, the town of M. Dumesnil's birth Caen was the "hot spot" in the great Normandy offensive in 1944, and very few public buildings were left intact. Notwithstanding, the patronage at the concert was very great.

MacDowell's Concert Etude

In MacDowell's Etude de Concert, Measure 21, the natural in the left hand trill is between C-sharp and C-natural, isn't it? And in the R. H. trills between an octave and the note above, a young pupil with a small hand finds it impossible to have speed and fluency as it is written. Would the judge count off if she omitted the thumb notes of the octave? If she made no pretense of playing the thumb notes, should I cross them off on the copy of music given to the judge?

-(Mrs.) L. V. F., Nebraska.

The first trill you refer to is between note," is a musical impossibility. Let's example: A flat and B double flat (not be examined)

A natural). If the A is natural, then the A-flat is impossible, and it should be a G-sharp

Now for the second part of your question. When a pupil's hand is too small to perform a trill involving an octave, it is perfectly all right to arrange it. Here you have the choice between leaving out the thumb, or using the thumb on the single lower note of the octave and the fifth finger above. The latter is reasonably easy and it sounds more like the original than the plain trill.

Whichever arrangement you select should be marked on the music. I would even add a special note mentioning the C-sharp and D-natural (not C-natural), small size of your pupil's hand which

The judge should not count off. elaborate a little farther; a trill can take Whether he does or not depends upon place on the keys of C-sharp and D-nat- the degree of his intelligence. If he does, around the world through the power- ural, and this trill can also be between please don't feel too bad. It will simply If there will be no resistance.

If start my pupils in this with the ful channel of ETUDE, will prove help. D-flat and E double flat. But the latter indicate that he classifies among those could not possibly be D-natural. Another examiners who first should themselves

It is the Organ Teacher's Job to Inform the Student!

TF our students fail, I wonder sometimes if it isn't our fault completely? Do we give them an oppor-tunity to ask enough questions? Do we give them adequate answers? Do we suggest the proper reading? Do we realize that there must be repetitions, perhaps many repetitions? De we allow students to experiment with the instrument? Do we encourage them to ex-

The failing of students was driven home to me recently by my sixteen-year-old daughter who said to me, "If your students flunk, Daddy, it is your responsibility." I would think that she is a little hard on her tather, but surely, if a large proportion of my students should fail, I would certainly be the guilty one. If the proportion were small, however, perhaps it would not

be my fault. I have been much interested in recent months in a test which was given organ students in a fine eastern conservatory of music. This group of questions, it seems to me, is about the most basic set of questions that one could imagine. I understand that the questions were given to freshmen, sophomores, juniors, and seniors. From reports, they did very well, as a whole. The faculty must have been on the job regularly. I shall list the questions below and it might be interesting for readers of this department to test themselves. The answers are given at the end of the article.

- . What is the compass of the Pedal?
- 2. What is the compass of the Manuals?
 3. What are the four kinds of tone on the organ?
- 4. What does 8' pitch mean?
- What does 8' mean?
- 6. When a stop has Roman numeral V on it, what does that mean? 7. What system of combination setting does the organ in this building employ?
- organ in this outlining employ?
 (The organ is an Aeolian-Skinner)
 8. What is the footage at 8' of the 1st G?
 9. What is the footage at 8' of the 2nd C?
- 10. What is the footage at 8' of the 2nd G?
- 11. What is the footage at 8' of the 3rd C? 12. What is the footage at 8' of the 3rd E and the
- name of the note? 13. What is the footage at 8' of the 3rd G and the
- name of the note?
- 14. What is a Celesté? 15. What is a celeste?
- 16. To what family of tone does a trumpet belong? 17. To what family does a salicional belong?
- 18. To what family does a bourdon belong?
- 19. To what family does a geigen belong? 20. Why is a bourdon 8' long at 16' pitch?

One would imagine that with the minimum of

training, the minimum of reading, or the minimum of experience, an organist would be able to answer all of Unfortunately, I find that this is not the case. Nine out of ten organists can't answer half of them. They don't know the difference between a flute and a string. They know nothing about the footage of a pipe. There are all sorts of answers which are wrong, from Middle C to A below, then down to tenor C for the pipe which is 8' long in an 8' set. They have amaz-

ing answers to the questions on the footage of other notes in an 8' set of pipes. They know nothing about the basic structure of a mixture. I cannot concede that they know anything about registration without this fundamental knowledge. Perhaps it is not necessary, but I fear that if we don't know something about these things, we shall not get very far. Could this be why some organists make their organs sound so badly when they play? Could it be that they know so little about the instrument that they just grope in the dark, hunting for some combination or ensemble which they

Some of the answers to the question, "What is a

by Alexander McCurdy, Mus. Doc.



DR. ALEXANDER McCURDY

celeste?" are truly funny. Some say a celeste is a string! And perhaps they are right on some particular organ. Some say it is a flute! This also may be correct on some organ. But actually, they are all wrong! Some say they are all wrong! simply give the meaning of the word itself as being a heavenly sound.

The questions on the stops themselves are very simple to most of us, but how few organists really know the answers? When I am informed that a stopped diapason is a diapason, that a trumpet is a flute, that a salicional is a reed, that a geigen is a flute, I wonder if I have told my students anything at all about the working of an organ.

The most difficult of all questions are the ones regarding the pitches and footages of the particular notes at 8'. I have tried for hours to make this clear to some very good organists who have been playing the instrument for years and years and who are extremely anxious to know about it. They take out their pencils, they figure this and that, and always get the wrong answers. They say that they never were any good at mathematics anyway (maybe they flunked out of school on account of numbers in general)! Be that as it may, they just have to sit down and memorize the information; they must measure a pipe with a tapemeasure, and take time to try the stops, and get accustomed to the different pitches. They have a difficult time remembering the names of the notes and the resultant names of the stops when they are applied

I have had numerous inquiries as to where and how

ORGAN

one can get this information and much more besides. Organ teachers should be able to help their pupils tremendously and should take time to answer questions and make certain things clear by illustration at the console as well as inside the organ itself. The student should be allowed to try the organ by himself, to experiment, to listen to stops by themselves and in combination, one note at a time, and in chords.

There is much material available in books, No organist should be without Audsley's "Organ Stops and Their Artistic Registration." He should have Mr. E. M. Skinner's book, "The Modern Organ," which tells much about organ stops. Also, "The Contemporary American Organ," by Dr. William H. Barnes is a very important book and should be in every organist's library. In this book Dr. Barnes gives information regarding the organs in this country, with hundreds of specifications and comments. The information on mixtures, contributed by Emerson L. Richards, should be read and digested by us all. Another extremely valuable book which I have mentioned before but not in this connection is "Method of Organ Playing," by Harold Gleason. Indubitably, if every organist would read the introductory pages of this book and under-stand it, he would be well informed concerning the organ. We should all become more saturated with the construction of the organ and its application to organ playing. (The books mentioned may be secured

through the publishers of FTUDE. -Editor.)
Then the organ magazines, of which there are two in this country, should be read regularly by everyone who plays the organ. One of these makes a specialty of reporting the activities of organists, new organs that are being built, together with their specifications, and contains many pictures of organ consoles and of instruments that are being rebuilt, together with their revised specifications. There are also articles about organ building, the trends of the times, and so on, which are thought-provoking. The other magazine goes into more serious discussion of specifications, breakdowns of mixtures, acoustics, and a host of other things with which we as organists should be familiar.

The University of Indiana at Bloomington has published a fine booklet recently on their splendid organ. It may be obtained by writing to the Manager of the Auditorium at the University. It gives historical data on the instrument, the process of its rebuilding, and a short discussion on the tonal changes made. It also has interesting pictures, and lists the programs which were played in the rededication recitals by Dr. Barnes and by Virgil Fox.

All of this suggested reading is important. We should do lots of it. Even more important, is our ability to experiment with the organ and then to forget the theory of organ stops, pitches, pistons, pedals, and keys and to think only of making beautiful sounds. I still like music, don't you?

Finally, make friends with your organ maintenance man. Get him to clarify some of these things for you. Ask him occasionally to remove a pipe, or to take you up among the pipes in the organ chamber and explain the things that are difficult for you.

Below are the answers to the test questions:

1, 32 Notes; 2, 61 Notes; 3. Diapason, Reed, Flute, String; 4. Unison; 5. The lowest pipe in an 8' set is 8' long; 6. Five ranks in the particular stop; 7. Capture system; 8. 51%; 9. 4'; 10. 2%; 11. 2'; 12. 1% Tierce; 13. 138 Larigot; 14. Percussion instrument; 15. A set of pipes tuned either sharp or flat to make a "beat"; 16. Reed; 17. String; 18. Flute; 19. Diapason; 20. Because it is stopped.



CRANE CHORUS AND ORCHESTRA State Teachers College, Potsdam, New York. Helen M. Hosmer, Director

As the Adjudicator Hears it!

by Helen M. Hosmer

2 Intenstion

(a) Notes

(a) Steadiness

(a) Quality (b) Color

(c) Freedom

(d) Naturalness

4. Rhythm

6. Diction

7. Presentation

8. Appearance

(a) Sincerity

(a) Soprano (b) Alto.

Director, Crane Department of Music State Teachers College, Potsdam, New York (f) Individuality (g) Accompaniment

(e) Full ensemble

(a) Naturalness (c) Uniform vos (b) Purity of vowels (d) Consonants

(c) Facial expression

any director, before and after each meeting, to con-

sider the points which will come up for adjudication.

of a group immeasurably. It is entirely possible to

During a recent season of adjudication in which the writer heard two hundred and ninety-seven vocal

events, the following specific points were criticized and

marked for improvement. The director may reason-

ably expect any adjudicator to consider these same

BAND, ORCHESTRA

and CHORUS

Edited by William D. Revelli

points. The number of direct comments are included:

(c) Tenor (d) Bass

(b) Freedom

(e) Balance

(g) Quantity (h) Control

(c) Uniform vowel quality

(b) Convincing quality

(f) Blend

(b) Time values (c) Dynamics

N the February issue of ETUDE, the writer contributed an article on Guest Conducting. This topic was given a two-fold consideration-from the standpoint of the guest conductor himself, and from the desirable advance activities of those who prepare a group for a guest conductor. A still earlier article (January, 1949) dealt with conducting and rehearsal techniques, all of which should lead effectively into 3. Accuracy either phase of the guest conducting situation.

This article, by treating the subject of adjudication, will attempt to make a practical combination and summary of techniques and performance as applied to appearances of individuals and ensembles for the considered judgment of the expert. Retrospect provides for proper kind of preview for improved performance.

In the first place, a triple formula will serve to launch rehearsals. Any conductor who intends to submit his chorus for adjudication, or any individual singer who seeks an evaluation must have:

- 1. An Ideal
- 2. A power to analyze
- 3. An ability to act remedially

For a springboard from which to consider universal performance elements, a typical listing of accepted points is provided by the official adjudication chart of the National School Vocal Association. The adjudicator is handed a sheet which includes the eight following points:

- Interpretation and artistic effect
- Intonation Accuracy
- Rhythm
- Tone 6. Diction
- Presentation
- 8. Appearance

Possibly open to improvement in arrangement and assignation, but still practical for our immediate consideration, a further breakdown of the above eight points is as follows:

- 1. Interpretation and artistic effect
- (a) Tempo (b) Unity
- (c) Contrast
- d) Proportion
- (e) Phrasing (including attacks, releases, development, and melodic line)

Diction Rhythm Intonation Routine Mechanics Musical taste . Dynamics .

Direct commendation was given for:

Interpretation .

Interpret	ıti	iC	1	1								-
Toue												
Appearar	CC											- (
Intonatio	n											
Diction .												
Presentat	ioi	n										
Rhythin												
Accuracy												

In evaluating tone, favorable and adverse comments were made concerning: general quality, blend, body and support, forcing, tightness, consistency, balance, spread, swallowing of tone, breathiness, potential maturity, spin, whiteness, devitalization, resonance, depth, focus, confidence, naturalness, refinement, vibrancy, hootiness, nasality, throatiness, clarity, color,

Concerning interpretation, negative statements touched were: total conception, unsuitable style, sentimental sliding and scooping, choppiness, monotony, over-dramatic stress, lack of the dramatic, cheapness, exaggeration, wrong spirit, dishonest interpretation. too many liberties, inhibited, wooden, disregard of tradition, lack of vitality, lack of virility, loss of melodic line, lack of spontaneity, poor attacks and re-leases, poor shading and dynamic balance, sustaining complete phrase through to end.

Commendation was given for: total interpretative conception, shading, over-all feeling for the music (a) Stage deportment (b) Posture In the routine pressure of rehearsal, it behooves projection of the spirit, dramatic appeal, verve and vitality, sensitivity, poetic message, atmosphere.

Concerning tonality on the debit side we find refer-To measure objectively and impersonally against a ence to: no feeling for central tonality, clinging to tabulated list will often raise the performing progress lower edge of the tone, abuse of tri-tone, mutilation of repeated tone, neglect of cadenced passage, over emotional stimulation. effectively bring about improvement in each phase of

On the credit side for intonation: sensitivity, definite feeling for diatonic harmony, respect for modal

Rhythmic treatment was negatively referred to as careless, lacking attention to cross rhythms, distorted, lacking in steadiness and continuity, uninteresting and unsustained phrases, gasping at ends of phrases to interfere with flow, a dragging effect, wrong stress on unaccented beats, wrong and unsteady tempiwrong rhythms. Positive commendation was given concerning continuity, the turning of the phrase and general flow and march, good "give and take" in

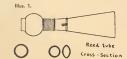
More briefly, diction called forth comments (good or poor) in respect to refinement of vowels. latteress, poor treatment of (Continued on Page 262)

The Bassoon Reed

FTER transferring a likely prospect to bassoon, and making certain the instrument is in perfect condition, the next step in developing a bascondition, the next step in developing a bas-soonist is the problem of procuring or making suitable reeds. No commercial reed will be usable without a great amount of "fixing." And even the best handmade reeds need minor adjustments to adapt them to various individuals and instruments. This "fixing" of reeds must be the responsibility of the instructor until the student learns this process himself. Before one can "work" or "fix" a reed, he must be able to discriminate among those that are good, bad, or

Let us attempt to present some of the more basic characteristics and qualities of a good reed. Contrary to most conceptions, a bassoon reed should blow more freely than a good clarinet reed. When blown alone and not attached to the instrument, the sound should be a heterogeneous mixture of the root, plus several of the overtones, giving the effect of a "crow or "double buzz." This is the first test of a good, playable reed. If the reed is incapable of producing anything but a single homogeneous sound when blown alone, it will be incapable of producing a true bassoon sound. The trouble in this instance is that the reed usually contains too much "wood," especially in the back and sides of the "lay." I make my personal reeds without resorting to testing them on the bassoon, but rather relying solely on the production of a "crow" to indicate correct balance between the back and tip of the reed. With this simple test alone, approximately fifty per cent of my reeds are playable without further major adjustment. The remaining reeds will need additional work to a greater or lesser degree before they are usable, and a certain percentage must always be discarded as worthless. It is difficult to describe verbally the exact sound of a "double buzz" or "crow;" however, a trained musical ear can actually hear the root pitch and several of its most prominent overtones, as it rapidly oscillates up and down the harmonic series, producing a wild sound almost like a soprano "bronx cheer." It seems paradoxical that this very unmusical sound is the basis for a fine flexi ble bassoon tone, but it is none the less true. All fine bassoon reeds will produce a "double buzz." Sad to relate, however, all that will "double buzz" are not

Generally speaking, fine, careful workmanship produces the greatest percentage of fine reeds. Reeds showing the result of slipshod workmanship should not be purchased. One of the first indications of good workmanship is the reed tube. If it does not form a perfect circle at the back, and taper gradually to the center wire corresponding to the taper of the bocal, the chances are that the general workmanship of the product is poor. (See Illustration No. 1). In addition



to being a good way to judge workmanship, the tube is important because it is actually a part of the bassoon bore, so that imperfections in the tube greatly affect the playing qualities of the instrument. I feel that a good tube plays an equal rôle with the lay and balance of blades in producing a fine reed.

Another way to judge workmanship and the reed is to observe the "tip opening." At this point the blades should be nearly as thin as a clarinet reed. If they are noticeably heavier, it means the reed is not in a finished state of manufacture and needs additional work. The blades also should be balanced. If one blade is heavier than the other, results will not be good (See Illustration No. 2). Each blade should also be individually balanced so that each half of a sectioned blade is a mirrored image of the other. To

Bassoon Clinic Series

Part Two

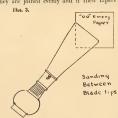
by Hugh Cooper

Bassoonist, Detroit Symphony Orchestra

the naked eye, the tip should ap-Wrong Wrong

pear to be the same thickness all the way across; actually there is a slight taper of approximately one-thousandth of an inch from the center line to each corner. The inner surfaces of the tip opening should be smooth, presenting two matched surfaces which must beat together rapidly producing the bassoon tone. If this condition does not exist, it can be rectified by sanding fine emery paper while exerting slight pressure on the blade with a thumb or finger. Be sure this is done while the reed is dry! (See Illustration No. 3). The tip is one place where poor workmanship is obvious and should be scrutinized carefully before selecting the reed for the student's use.

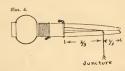
The side profile of the blades also gives us an opportunity to see "within" the reed. Look carefully at he line of juncture between the two blades and see if they are joined evenly and if their tapers match



(See Illustration No. 4). The individual tapers should be evident throughout, approximately two-thirds of the length of the blade merging to form a seemingly single knife edge for the last one-third of the length. The taper of each blade should match the other, and also each side should match. Two of the most important spots on a reed are at the juncture of these longitudinal tapers. Unless the tapers are thin enough, flexibility and response are sadly lacking, regardless of how thin you make the remainder of the reed.

The use of the "light method" of judging the symmetry of other sections of the lay is rather inaccurate in the case of double reeds, because you are always tting a composite shadow picture of both blades, as the light must pass through both before it reaches your eye. Often when using this method, you will find yourself working on the wrong blade and not realizing your error until it is too late. However, it is the

BAND and ORCHESTRA Edited by William D. Revelli only method to be had, unless one is fortunate enough to possess an ingenious little tool invented by Mr. Don Christlieb, a member of the Los Angeles Bassoon Club, which enables one to measure in thousandths of an inch any point on either blade of a finished reed. I have made one of these tools and for the past three years, have used it with gratifying results. Mr. Christlieb has had the tool patented, and I am not free to divulge its principle in this article. The light



Side Tapers

method should suffice for your purposes and does not call for a specialized tool. Just keep in mind that you must receive a composite picture of both blades, and then proceed accordingly.

As you have probably assumed from the preceding paragraphs, the prime aim of fine workmanship in a finished reed is a high degree of symmetry within each blade, plus near-perfect balance between the two op-posing blades. This balance of blades in a fine reed must be so accurate that the average thickness of the two must be within two-thousandths of an inch, with even less allowable error between the more critical areas, such as the tip. In "working" or "fixing" a reed, the first step is to bring the two blades into as perfect balance as possible. (Any scraping or sanding which produces this result can only bring about gen-

eral improvement of the reed!) In addition to balancing the opposing blades, one must produce a symmetrical "lay." This should correspond roughly to a true taper following the radii of a circle whose center lies at the back of the lay. (See Illustration No. 5). The center point of this



Radial Taper Lines Heavy Intersecting Arc Marks Increase in taper

circle is the heaviest spot on the blade, with the thickness at any other point determined by its relative dis-tance down the radius. The true taper continues down approximately two-thirds of the length of the radius, after which the degree of taper slightly increases (see heavy curved line on Illustration No. 5). As one can quite readily see, the measurement should be theoretically the same along any (Continued on Page 260)

Teen-Agers and Music!

A Conference with

Deems Taylor

Distinguished American Composer, Author, Lecturer, and Commentator

by Gunnar Asklund

No one, perhaps, has placed a deeper musical imprint upon his generation than has Deems Taylor. As a composer, his orchestral works have been produced by our leading symphonic organizations, and his operas, "The King's Henchman" and "Peter Ibbetson," have had successful presentations at the Metropolitan Opera. He has served as editor and writer on musical subjects; he ranks as one of the leading spirits in the American Society of Composers, Authors and Publishers (ASCAP); and his delightfully urbane radio talks have brought both pleasure and knowledge into millions of American homes. Mr. Taylor's present activities include the projection of America's only "highbrow" disc jockey program (over one hundred stations), and the direction of the musically significant "Week-End With Music" interviews which CBS currently uses as the intermission feature of the Sunday afternoon Philharmonic broadcasts. The boys and girls are brought to New York from all parts of America by the Standard Oil Company (New Jersey), ETUDE has asked Mr. Taylor to outline the discoveries he has made while interviewing teen-age high school students -EDITOR'S NOTE.

THE stimulating task of getting high school teenagers to air their views about music has provided me with a series of pleasant surprises, as well as furnishing me with the kind of facts about music that don't get into textbooks. Let me make clear that the young people chosen to appear during the CBS Philharmonic intermissions are all students in America's public and parochial high schools. No music school



TEEN-AGE WEEK-ENDERS IN NEW YORK

These musically gifted high school students attended the Deems Taylor discussions during the intermissions of the New York Philhasmonic program. They are John Russell Laidlow, Highland Park, Michigan; Lois Langley, Seattle, Washington; and Robert Walkling, Bala-Cynwyd, Pa. Here they are listening to the famed concert piano team of Vera Appleton and Michael Field.

> or conservatory students are eligible. This means that those who come to us (three a week, during the entire Philharmonic season) reflect the kind of taste-habits, hearing-habits, and playinghabits that our general schools develop Another interesting fact is that the most talented students, musically speaking, also rank among the A or B group scholastically. Musical talent seems to go hand in hand with intelligence, energy, and drive; and this talent is no longer given badly balanced, lop-sided training.

An-All-Inclusive Development

In first meeting these young people, I was impressed by the way in which musical development is no longer confined to our large urban music centers. The teen-agers come from all over the country, from towns, villages, and rural areas as well as from cities; and unless one knew their residential backgrounds in advance, it would be quite impossible to place them geographically. Youngsters from what used to be known as the Hinterland are as well versed in music as those who live near Carnegie Hall, It is really astonishing—though perhaps it shouldn't be!—to observe at first-hand the groundwork that has been done by

work. This, too, points to the enormous progress made possible by radio and recordings.

orchestras. Twenty-five years or so ago, there were

DEEMS TAYLOR

radio and recordings; to listen to the careful well-considered discussions of great music of all types, put forth by these young people who never have seen the inside of a concert hall or an opera housel It is equally surprising to note the excellent taste of these youngsters. Their favorite composers are Bach, Beethoven, Brahms, Debussy, and Delius, I have never heard them mention a preference for the astringencies of ultra-modernism. 1 interpret this as an indication of the sound taste-habits being formed in our schools, by virtue of which we can no longer take for granted that young people will champion the music of their own generation for no better reason than because it is contemporary. When such a group reveals the excellent tastes of seasoned concertgoers, we can rejoice in the influences that have built their background.

Another thing that impressed me is the hearteningly practical view which these youngsters take of professional music. Seventy-five per cent of our "Week-End With Music" teen-agers wish to devote themselves to musical careers-yet hardly any of them look toward the future in terms of virtuoso glamour! Twenty years ago, "studying music" meant violin or

piano lessons: and the candidate for professional honors lived in an ivory tower world of dreams which prepared him for nothing short of a Padercwski or a Kreisler success. It was Carnegie Hall or nothing, and generally it turned out to be nothing. Today, the dreams are still there, but they are less highflown and are far more practical. For one thing, the violin and the piano are no longer the only doors to music. Our young people are studying orchestral instrumentsoboe, 'cello, tympany. flute, horn, trumpet-and they can feel pretty sure of using their skills in orchestral

As a result of becoming familiar with music through listening, we have organized an increasing number of eighteen symphony orchestras in our land; today, ASCAP has licensed nearly two hundred. Certainly. not all of them are of major rank-but they are there, they exist, and they furnish not only a background for our youngsters, but a future. Two hundred symphonic orchestras offer the possibility of jobs that the young musician of my day never dreamed possible. This is the work that the talented youngster has in mind today. Several of the teen-agers to whom I have spoken, have already taken their first steps in professional music. One sixteen-year-old girl plays with the Seattle Orchestra. An Albuquerque girl of the same age is in charge of local choral rehearsals-recently she drilled her group for the première of Schoenberg's Survivor of (Continued on Page 258)

More About Vibrato

". . . my vibrato, while fairly rapid, is not satisfactory in speed or ease and seeming effortlessness and uniformity. Perhaps you can point out just where in the hand or finger the vibrato impulse originates, and precisely where and how, in hand or finger, the free vibrato movement is released. What most fosters attainment of the perfect vibrato, and what should be added or eliminated in position or finger pressure (or what?) for its best attainment."

—M. M., California

Don't you think you may be in error when you try to locate in any one part of your hand the actual source of the vibrato? It is more complex than that, And as for what most fosters attainment of the perfect vibrato, the answer can be given in one word-Relaxation. It is probable that you have been trying to vibrate rapidly before acquiring the necessary relaxation. It is a common enough

Some young violinists develop a good vibrato as soon as they feel the emotional need for it. These fortunate people are generally said to have a natural vibrato; they should, instead, be considcred lucky in not having developed an impediment to the vibrato in their early training. Other violinists, with an equally strong urge towards emotional expression, cannot vibrate because, owing to faulty teaching or faulty practice, they have developed tension in the left hand or arm. Tension and a good vibrato cannot exist together. This is why it is so very necessary to train a young student in the relaxed mechanics of a free vibrato long before he feels the need to use it for expressive purposes. When he feels that the music he is playing must have the color and life that the vibrato imparts, he will have the necessary technique ready to use; will, in fact, be al-

Without knowing you, I am taking the arm. for granted that you feel a vivid need As you attain evenness in the swinging have a certain amount of "give" in the for the vibrato as a means of musical of your arm, its speed can gradually be finger joints while the hand or arm is expression, but that some technical im- increased. But still do not be over vibrating. A rigid finger will produce pediment prevents you from producing anxious for speed: relaxation is much a cold tone, no matter how well the it as it should be produced. With some more important at this stage of the vibrato may be functioning elsewhere. thought and some patience you can get game. rid of that impediment. But it may take a little time.

do not have a copy of this issue you can, der, be careful that the vibrato does not I am sure, obtain one from the pub- become unmusically wide. lishers of the magazine. In the mean- As soon as you can vibrate evenly and time, here are some suggestions you may at a moderate speed from either the profitably follow.

In the first place, don't try to vibrate the two into one. For the area At first, properly the two into one for the area At first, capitally. Try, rather, to vibrate with comiss a mixture of wrist and area. At first, one in changing the tempo within each rapidly. Try, rather, to vibrate with comiss a mixture of wrist and area. At first, one in changing the tempo within each rapidly. Try, rather, to vibrate with comission and the complex of the area of the complex of plete relaxation of hand and arm, and take notes of moderate length-three or with perfect evenness. Develop first an four seconds-and play four notes with even and relaxed vibrato from the wrist the wrist vibrato, then four notes from joint, no matter how slow it may be to the arm. Then two with each, and finally inating any tendency you may have to various positions in these three ways. you are conscious that your vibrato, from one type to the other almost subthough slow, is relaxed and even, then consciously, shorten the duration of the gradually increase its speed.

the arm vibrato. When practicing this, you are producing an even and musically movements played considerably faster endeavor to feel that your arm is hang- expressive vibrato. joint and the tip of your finger. Then while you are working for relaxation in values of the movements are sacrificed ample, taking the A on the D string out and the tip of your iniger. Then write you are working for relaxation in values of the movements are sacraneed ampte, taxing the A on the D string it wing lookely and rhythmically to your arm: Do not allow the joints of it the tempi are too fast. Take the would involve three changes of string and fro, keeping the fingering firmly on your fingers to become rigid. There is Finale. It is a typical scherzo-one of and tone-color within three beats, and the string. At first, the sounds you make no such thing as an actual finger vibrato. Mendelssohn's best. But the gloriously and string. At 1181, the sounds you make no such thing as an actual ringer storato, and decisioning bear. Our time gloriously would camphasize the culierfelice income may not be beautiful, but you will be At least there is no room for it in the playlid character of the music vanishes between the D string and the E, none developing the all-important coordinac extension to production. A xibrato when a very rapid tempo is taken; the (Continued on Page 261)

The Violinist's Forum

Conducted by

Harold Berkley



HAROLD BERKLEY

In ETUDE for October 1947 I had der; others, from the forearm. You deep within the player, as a powerful a long article on the vibrato, telling how should use whichever is most natural to urge to beautify and appropriately color it could be taught and developed. If you you. But if you vibrate from the shoul- the natural tone of the violin.

wrist or the arm, you should try to blend In the first place, don't try to vibrate the two into one. For the ideal vibrato begin with. It will be a means of elim- one note each. Play two-octave scales in As the wrist vibrato comes under conone second. Very soon you will find that vivace, J= 88-96. trol, you can begin to experiment with the two types are combining and that

tion between the joints and muscles of produced from the finger alone is merely bleat. However, it is very necessary to

In the final analysis, the vibrato does Some players find that the arm vibrato not primarily originate in the finger, the comes more naturally from the shoul- hand, or the arm; it originates, rather,

Tempo of Mendelssohn Concerto

"Will you kindly tell me what are considered the correct metronome markings for the three movements of the violin Concerto of Mendelssohn? Is one allowed much free-

Metronomic indications can only be approximate, for even the greatest artists are apt to change their tempi slightly from one performance to another. But stiffen your forearm or upper arm. When When you find that you are changing here, approximately, are the markings J = 100-108; Andante, J = 92-96; Alnotes. At first, two seconds, then, later, legro non troppo, 1 = 100; Allegro molto

You will often hear the first and third than the tempi I have just given, but You should bear one point in mind don't let this influence you: the musical

movement then becomes a mere show-piece, which is certainly not what the composer intended.

Do not change the tempi within the movements. Mendelssohn always carefully indicated any change he wanted, and there is ample evidence in his letters that he was very annoyed when a performer took unwarranted liberties with the tempi. Many present-day violinists play the second theme of the first movement much slower than the rest of the movement, thereby sacrificing the Prominent Teacher and Conductor natural vitality of the music to mere sentimentality. Mendelssohn's music is full of sentiment, but it is never sentimental-unless the performer makes it

When to Use Open String

"I should like to know if there is some principle in determining the choice of open principle in determining the choice of open string or fourth finger in violin playing. If so, are there exceptions to the principle? I have met with this difficulty all through Paganini's Moto Perpetuo. I hope you can belo me out." —B. B., Wisconsin help me out."

This is quite a question! It is difficult to answer helpfully, because one cannot lay down set rules for the use or nonuse of the open string. Exceptions would be cropping up all the time. So much depends on the style of the music and on the particular type of passage in which the notes in question occur. But here are some suggestions that you can ponder over, and make use of or discard, as your sense of musical taste may best decide.

In rapid passage-work-such as the Moto Perpetuo-open strings can obvi-ously be used far more frequently than in melodic playing, for here the sound would be musical enough and they often facilitate the performance of a passage that would be difficult if the fourth finger were repeatedly used. But it is usually better to avoid, as far as may be possible, crossing to or from an open string on a half-step.

In purely melodic playing, the use of an open string on a prominent note is generally inadvisable. Nevertheless, it frequently happens that the avoidance of the open string means crossing strings for a single note, causing a change of tone-color which is almost equally unpleasant. In passages such as the following from the First Movement of Han-del's D Major Sonata



and these two from the Romance by



the open strings are definitely preferable to stopped notes. In the Handel ex-

FTIIDE

Dr. Deems Taylor, composer and master of ceremonies, talks to Lowell Creitz, Malcolm Rucker, and George Orel.

TEEN AGERS FROM ILLINOIS, KENTUCKY, AND

VERMONT ON THE AIR

How Important Is Weber's Law?

O. In my opinion Weber's law is so significant that it deserves to be the very cornerstone of musical theory. One aspect of Weber's law is that auditory discrimination becomes progressively keener in ap-proaching the softer end of the volume range. Judging interpretation with this in range. Judging interpretation with this in mind, most music seems to be played distinctly too loud. In order to get a better perspective, I would greatly appreciate your evaluation of Weber's law. —V. E. H.

A. Weber's law, which states that the increase of stimulus necessary to produce an increase of sensation in any sense is not a fixed quantity, but depends on the proportion which the increase bears to the immediately preceding stimulus, is indeed an important basic principle in the branch of science known as psycho-physics. But so far as sound is concerned, it applies primarily to dynamics, and is of chief value to physicists and psychologists, rather than to practical musicians. Certainly it has little if any relation to regular courses in music theory which include the study of keys, scales, chords, rhythms, harmony, counterpoint, form, and so forth.

According to Weber's law, it is probably true that much music seems to be played too loudly. But there are so many other factors to be considered that most fine artists obtain splendid, and often perfect dynamic results without ever having heard of this law. The law is of practical value, for instance, to the radio engineer whose task it is to control the volume of tone that goes out over the air waves, rather than to the artist performing in the concert hall.

Do Keys Have Different Colors?

Q. Is there any validity in the idea that different keys have different tonal colors? different keys have different tonal colors and specific variety of the true, regardless of cited to refute that theory), and we doing either of these things. So I sugwhether an instrument were tuned to consider sharp keys brilliant, not be gest that you begin to work at once

I have always felt that sharp keys had a brilliant effect while flats have a more soothing effect. However, a friend of mine tells me this is purely imagination. I should very much appreciate any information on the subject.

-E. L. C.

A. I believe that it is generally con- ten in that key that we have built up sidered that sharp keys have a brilliant a reaction to the Key of C by long as-effect while flat keys are more soothing. But since I do not know whether or not music we have heard and performed in there is any scientific basis for this that key. theory. I asked a psychologist friend of nine who has done much research in matter further, you will find it discussed in the book, "Sound," by A. T. Jones. keyboard instruments tuned to the eventempered scale, there should be no actual of this magazine. difference among the various keys since all whole- and half-steps are equidistant. Because of small differences that are bound to creep into various tuners' work, however, there might be some slight differences between the chords of remote keys, such as C and F-sharp. But even these differences disappear when one changes from one medium to another, such as from woodwind ensemble to string quartet or orchestra.

My friend thinks that in the days when keyboard instruments were tuned to the pure or untempered scale, psychological differences probably did exist among the various keys. Most likely, instruments tuned to the key of E. for instance, tended to sound brilliant, whereas those tuned to D-flat were more

Today this difference caused by un- ally as to whether I should study under tempered tuning no longer exists, but one of the local teachers or go to a the idea remains as a sort of musical conservatory.

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus.Doc.

have been conditioned to that response munity, and after five or six months of

by the brilliant pieces written in sharps. study you and your teacher will be able

The Key of C is usually considered un- to decide whether you ought to con-

colorful and commonplace, not because tinue to work there or go away for study

it actually is so, but because so many at some fine music school.



simple, commonplace exercises are writ-

and I have been interested in music ever

since I was nine. At that time I studied

piano, but quit lessons after completing

the second-grade book. When I was fourteen

began to compose little melodies, and I

have become more and more interested in

composing as the years have passed. Some months ago I wrote what I think is my

best composition-a piece that I have called

"Blue Velvet" although I am not satisfied

study the piano now, and will you also rec-

orchestration? I shall appreciate whatever

with the title.

International Dictionary Assisted by Professor Robert A. Melcher Oberlin College

Professor Emeritus

Oberlin College

Music Editor, Webster's New

A. Twenty-eight is a bit late to begin to prepare for a professional career in music, but it is not too late to begin to study piano, harmony, and composition for one's own pleasure. So I advise you to begin to work at both piano and harmony as soon as possible. You will probably need to go back to some very easy piano material so as to learn to play simple things perfectly and with tradition. It is, however, probably rein- real artistry; and if you are to be even forced by the fact that composers tend an amateur composer you will of course to write their more brilliant composi- need to learn the basic things about tions in the sharp keys and their more constructing and combining both chords somber ones in the flat keys (although and melodies. But if you are genuinely many specific compositions could be interested in music you will not mind cause they really are so, but because we under the best teacher in your own com-

Shall Parents Attend Lessons?

O. 1. I give piano lessons and several of mothers want to stay in the room while their children are taking a lesson. I do not believe the children do as well when there If you are interested in tracing this your opinion and advice on this matter. This may be secured from the publishers

Am I Too Old?

Am I Too Old?

Q. I always read your page in ETUDE to play? I do not like a plano with a hard and it has helped me very much, so now I action.

-Mrs. C. W. A. and I have the control of any own. I shall soon be tocant-eight vacuum.

thing for a parent to attend some of the child's lessons, but not all. Parents Do you think I am too old to begin to ommend some books on composition and

advice you may be able to give me, especiings" or other ornamentation of church sometimes used instead of colla voce. -E. B. hymn tunes are in good taste.

3. It depends on the individual piano. In general, the large concert grand piano has the finest tone that has ever been developed in any piano, but often the very small grands are actually inferior in tone to the larger uprights,

4. In general all grand pianos have a little harder action than most uprights. but here again it depends on the individual piano, and there exist many upright pianos that are very difficult to play because their action is so stiff. My advice is that you go to a music store and play on several different pianos, then pick out the one whose tone and action appeal to you most. You may need to pay several visits to the store before coming to a final decision, but selecting a piano is important enough to make this amply worth while.

What Does Sposalizio Mean?

Q. 1. What is the meaning of the word sposalizio, which is used as the title of a piano composition by Liszt? 2. What should be the tempo of the last movement of the Italian Concerto

A. I. Sposalizio is an Italian word which means "wedding." 2. This movement is usually played at

Information About Levbach

O. I am writing in the hope that you can help to satisfy my curiosity about the composer of one of my favorite pieces. Could you suggest where I might find more information about Ignace Xavier Joseph Leybach? I know only that he was born in Strasbourg in 1817, was organist in Toulouse Cathedral, wrote many organ and piano pieces-among them the well-known Fifth Nocturne. It is also known that he studied with Chopin, but I can find nothing else, even after an exhaustive search.

A. I find in the "International Cyclopedia of Music and Musicians" the following information: "Ignace Xavier Joseph Leybach was born in Strasbourg in 1817 and died in Toulouse in 1891. He was a pupil of Pixis, Kalkbrenner, and Chopin; was organist at Toulouse Cathedral for many years; and composed is someone in the room, and I should like more than 200 salon pieces for piano. as well as organ pieces and songs." This is 2. Do you like arpeggios and different not very much more than you knew be-fancy endings attached to church hymns? fore, but it is all I am able to find. 3. Does a concert grand piano have a

What Does Colla Voce Mean?

Q. Could you tell me the meaning of colla voce? I know that voce means voice, but I am unable to find the

A. It is a warning to an accompanist to are often entirely ignorant of what the be extra-careful to follow the solo part teacher is trying to do for their children, at that point. Of course a good accomand because their cooperation with re- panist does this all the time, and a fine gard to practice is so very important, I accompanist listens so intently to the am in favor of having one or the other singer (or other soloist) that he often attend an occasional lesson, say, one a literally breathes with him. But there month. This also gives the teacher a are often passages in songs, violin pieces. chance to tell the parent what kind of and so on, that the composer expects to thing the child ought to be emphasizing, be performed in "free rhythm" rather and to stress the fact that the pupil must than in "strict rhythm." and at such practice regularly in a quiet room with points he sometimes writes the direction out interruption or other disturbance. points he sometimes writes the disturbance colla voce, which means literally "with 2. No, I do not feel that "fancy end the voice." The words colla parte are and they mean exactly the same thing-

Musical Boston in the Gay Nineties

Pursuing a Specialty

by Edward Burlingame Hill

Fourth in a Series of Articles by the Noted Boston Composer and Teacher Formerly James E. Ditson Professor of Music at Harvard University

ist who brought the music of Debussy and Ravel before the public, performed a similar scrvice for Satie. His music was published. Across the Atlantic the American pianist George Copeland placed a Gnossiene suggested by Flaubert's Salammbo on one of his recital programs. Early in his career Debussy had orchestrated Satie's Gymnopedics, originally for piano. These were performed in Boston by an amateur orchestra under the leadership of the famous oboist, Georges Longy, Interest in his music was stimulated by the fanciful, often fantastic, titles affixed to his pieces, supplemented by humorous directions as to the manner of performance, Pieces in the shape of a pear, Cold Pieces, Genuine Preludes for a Dog, Automatic Descriptions, Dried Embryos, dealing with marine plants. These titles indicate Satie's predilection for the grotesque; the ironic humor and originality of his music whetted one's curiosity to become acquainted with the composer. Satie was vivacious and talkative, much given to a not entirely comprehensible Parisian slang and entirely prepared, even eager, to expound his views on musical art to an American visitor. He chose for our meeting place a café in the Gare St. Lazare, undoubtedly as noisy a situation as one could find, with the constant arrival and departure of trains, the picrcing shrieks of locomotive whistles and the endless clamor of street traffic. Consuming endless demi-tasses of coffee to which he added a Normandy liqueur, Satie lost no time in explaining his own historical importance in French

Directness of Style of Arcueil whose chief representative was Henri According to Satie he was the first to use harmony as a coloristic background, thus preparing the way For some years Satie had been an almost legendary for impressionism in music, and a direct influence on Debussy. This statement was entirely plausible, of his pieces at a meeting of the Independent Mu-

sical Society. Later, Ricardo Viñes, the eminent pian- but difficult of confirmation, since Dcbussy was no longer alive. He believed in the abolition of "scientific music" with the conventional procedures of "thematic development" and would substitute, instead, basic directness of music stylc. Cocteau once wrote: "Satie teaches the greatest audacity of our epoch: that of being simple." Satie was a firm believer in the future of the ballet, influenced no doubt by the triumphant success of the annual visits of Diaghileff's "Ballet Russe," which had astounded Parisian audiences with Stravinsky's "Firebird," "Petrouchka," and "The Rite of Spring" besides Prokofieff's inimitable "Chout." But the subjects of Satie's ballets are far removed from the Russian world of fantasy and imagination; they are drawn from the life of the theater itself, and especially the music-hall.

While Satie's music, even in his songs, is inevitably humorous and ironic, he was capable of sustained seriousness, as shown in the vocal work "Socrates, for which he derived the text, as he asserted with great satisfaction, from translations of the dialogues of Plato. An unusually consistent personality, his word was esthetic law to the "Group of Six," It was my good fortune to be present at an afternoon of music by Satie and his disciples arranged most con-siderately for the benefit of the American visitor by staunch supporter of "The Group." A highly diverting program was presented, including four-hand arrangements of the ballet "Parade," by Satie and "The Ox on the Roof" by Milhaud, In the latter work a polyharmonic style and modified jazz rhythms were used with expressive and humorous effect. Later, piano pieces by Poulenc were performed. No more effective summary of the technical features and the original style of these composers could have been compressed within so brief a space of time.

Darius Milhaud, after a thorough technical drill at the Paris Conservatory, (Continued on Page 264)

A GROUP OF FRENCH MODERNISTS





URING the early Nineteen-Twenties in Paris,

in the music of some young composers, rather

the curiosity of the musical public was centered

ineffectively christened "The Group of Six" by a

Parisian journalist who perceived some analogy with

"The Five," as the Russian nationalist Balakireff

and his pupils Cui, Borodin, Rimsky-Korsakoff, and

Musorgsky were sometimes termed. The young critic

failed to realize that while for a time at least "The

Five" were united in their esthetic creed, from the

outset the French composers were alike only in their

youth and a common source of musical education,

the Paris Conservatory. The chief animating force of

these young radicals was the eccentric but intelligent

Erik Satie, although the dramatist, poet, and critic,

Jean Cocteau, also exercised a considerable influence

over them. Erik Satie was of French and Scotch ex-

traction. His musical education was eclectic, includ-

ing an early interest in modal harmony, theoretical

courses at the Paris Conservatory and at the Schola

Cantorum founded by Charles Bordes, Alexandre

Guilmant, and Vincent d'Indy, in opposition to the

educative policies of the Conservatory, with the aim

of continuing the principles of art inculcated by their

teacher, César Franck. But Satie's individuality was

too positive to be affected permanently by these tech-

nical studies. He merely assimilated the material

necessary to his artistic development. Debussy had

died shortly before the Armistice of 1918; Rayel had

established his fame, although some of his best works

were still to be composed; Paul Dukas had reached

the zenith of his career, while Albert Roussel, despite

some notable achievements, was still to attain his most

A Legendary Figure

Impressionism in music, stemming from poetry and

painting, was no longer a live issue; it had been re-

placed by other materials for controversy, polyhar-

mony, or the use simultaneously of more than one

tonality, as exhibited in the musical style of Richard

Strauss' operas, "Salomé" and "Elcktra," and the rise

of composition based on the twelve tone scale devised

by Arnold Schoenberg and employed by him and his

disciples. These novel styles furnished the subject for

argument and practice in the works of "The Group

of Six." Erik Satie happened to span the period antedating musical impressionism. He was also a

pioneer in the use of polyharmony. He thus affected

to a certain extent Debussy and Ravel, the "Group

of Six" including Darius Milhaud, Arthur Honegger,

Francis Poulenc, Georges Auric, as well as the less

important composers Louis Durey and Germaine

Tailleferre, continuing even with the so-called School

figure. As far back as 1911 Ravel had performed some

characteristic and mature idiom.



FRANCIS POULENC



ARTHUR HONEGGER



DARIUS MILHAUD

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APRIL. 1949

Today's Children Build Tomorrow's Audiences!

WHEN I returned home from my studies in France, I had an experience which helped shape in the Houston City Auditorium (which seats about three thousand), at which a major artist of world-wide three thousand), at which a major artist of world-wide recognition played to an audience of about five hun-dred listeners! I noted, also, that this audience was preponderantly feminine. In France, concert audiences numbered more men than women, and in New York the sexes were pretty equal. That set me thinking. It worried me to see so great an artist playing to so small and so feminine an audience-to admit that the music-habits of individuals formed in youth seemed to mean so little in maturity. Something, somewhere, must have gone wrong with our system of inculcating those music-habits. But what? Next, I looked into the state of music teaching. In Houston alone, I found a large number of accredited music teachers. (Two hundred piano teachers advertised in the daily press!) If there were that many teachers functioning, one could conclude that there must be a large number of children taking lessons. And that was all to the good! What happened, then, after lessons stopped? How was it that so many pupils yielded such scanty audiences? How to explain the stoppage of music interest? The conclusion at which I arrived was that the music education of our children was incomplete from the very start-they were given lessons, but very little encouragement or opportunity to hear

A Different Picture

music as entertainment.

At that time, only a few years ago, there were too few groups in all our land presenting music to and for children. One of these-the Philharmonic Children's Concerts-was active only in New York. Another, the Helen Norfleet Trio, toured the country. Thus I learned that the children who did not live in New York, and had no opportunities for official concert-going, were simply deprived of hearing such music as they didn't happen to hear at home. Our schools concerned themselves with teaching music (which is quite different from presenting programs for pleasure). Further, in both the Philharmonic and the Norfleet concerts, only orchestral and chamber music could be offered, which meant that there were no facilities at all for the public-school-age child to hear programs of solo music. Having thought things out thus far, I saw why that Houston concert had been so poorly attended. I saw also that there was work to be done in bringing music to children. Accordingly, I arranged recitals of music—not about children, but for them, including such pieces as they could understand and even play themselves. (Such works include the early Beethoven "Sonatinas," parts of Bach's "Anna Magda-lena Klavierbuechlein," Schumann's "Album for the Young," Mendelssohn's "Songs Without Words," Schubert's "German Dances," Octavio Pinto's "Chil dren's Scenes," charming works by Tansman and Goossens, and American folk music arranged by Paul Nordoff, David Guion, and so on.) The project of bringing music to children, of trying to give them sound musical tastes before they were ensured by lesser values and thus getting them to accept good music as pleasure rather than as "lessons" had no public "glamour." but it fascinated me. What fascinates me even more is the knowledge, today, that children respond eagerly to concerts of this kind. I very young hearers who have the opportunity of making friends with good music.

When I embarked on my foreign tour, last summer, I combined each playing engagement with an investigation of Europe's present methods of bringing music to children. The results of what I saw come to this: music teaching, music teaching masterials, group participation in bands, orchestras, and so forth, are better managed here—but the sheer jow of music.

A Conference with

Hazel Griggs

Eminent American Pianist and Specialist in Children's Programs

by Myles Fellowes



HAZEL GRIGGS

Hazel Griggs was born in Dallas, Texas, of a musical family which encouraged the child to develop her marked aptitudes. As long as she can remember, Miss Griggs has played piano. She began lessons at five and, at ten, entered the Kidd-Key Conservatory in Sherman, Texas, As winner of the Texas Federation of Music Clubs Scholarship, she attended the Cincinnati Conservatory, where she studied under the late Marguerite Melville-Liszniewska (pupil and assistant of Leschetizky). Next, she came to New York. where she won a scholarship at the David Mannes Music School, her teacher being Bertha Bert, one-time assistant to Alfred Cortot, and later was awarded the Walter Scott Foundation Fellowship for study in France under Cortot himself, On returning home, Miss Griggs launched her own career as pianist and specialist in presenting music to children. In this field, she ranks as pioneer and foremost practitioner. She has made coastto-coast tours devoted exclusively to presenting programs for children and has done more than any other concert pianist, perhaps, in developing this important field of building musical tastes and habits. Miss Griggs' recent concert tour of Europe has yielded interesting results in her observations of bringing music to children.

-EDITOR'S NOTE.

the pleasurable inculcation of good tastes and habits, the bringing of actual music (not lessons) to children, is better managed abroad. Let me show you some of the things I saw!

In England, the BBC has for years sent out con-

In England, the BBC has for years sent out concerts for children, cleverly presented by the team of Babson and Young, a pianist and a narrator, who explain and then present, always as pleasure, the kind of music that young children can understand Also, quite independent of their radio work, these children and the control of their radio work, the children with the control of their children with the control of their radio work, the children with the control of their children to make the children to grow up with a genuine love for music, there should be such projects!

In France, Les Jeunesses Musicales de France, under the direction of Rend Nicoly, founded in 1910 der the direction of Rend Nicoly, founded in 1910

In France, Les Jeunesses Musicales de France, un der the direction of Renc Nicoly, founded in 1910 (during the War) carries out the dual purpose of prefrance, and gives special performance, and arone. The program material is sent to the achools in advance, for pointing-up, study, and discussion. By the time the performers arrive (they include soloists, chamber groups, and choral groups), they owngsters are ready to enjoy something about which they already know. And enjoy it they do! These programs, under State And enjoy it they do! These programs under State formers to the classrooms of France. The musical material is graded according to the ages of the little listeners. Public school programs include uncomplish cated works of strong thythm and strong melody.

High school programs are more advanced "In Switzerland, I saw the work of the Zurich Conservatory, which reaches out into German Switzerland. They follow much the same plan I have just described for France, except that they introduce a further useful step. After the programs have been sent to the classroom teachers for preparation, and before the artists come to play, a day is arranged for a local music teacher to come to the school to point out themes, answer questions, and generally give the children such information as the class teacher might not possess. Dr. Rudolf Wittelsbach, Director of the Zurich Conservatory, pointed out an interesting conviction of his in planning the young people's concerts. He inclines to begin the little people on their musical journey with the flute, the oboe, and the clarinet, rather than with piano or orchestra. His reason is that these instruments give the untrained ear a clear idea of tonal quality as well as melody. A flute, for instance, with piano accompaniment, results in two lines of music, each of vastly different quality-A piano selection, consisting of several lines of the same quality, would cause confusion as to melody, accompaniment, and so forth.

Again, the Zurich Conservatory offers two curriculums; one for students who hope to become professionals, and one for amateurs. It is significant, I think, that in a city of four hundred thousand, the amateur school has an enrollment of something under fifteen hundred (while the professional school numbers some

thing under one hundred seventy-five).

All this splendid work being done in bringing music to children as pleasure (Continued on Page 261)

DANCE OF THE IRIS

WALTZ CAPRICE

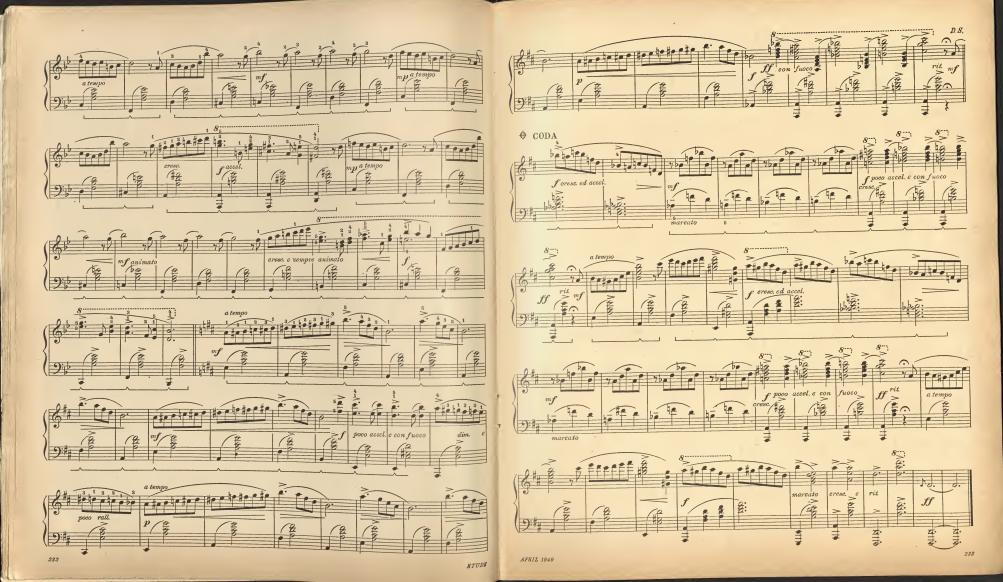
Sarah Ball Brouwers' Dance of the Iris is invested with charm and out-of-the-ordinary keyboard opportunities. The change from the key of D to the key of B-flat affords a pleasant contrast. Grade 4.



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MAZURKA

Chopin's G-Sharp Minor Mazurka is one of his frequently played works. It is advisable to study this composition very slowly at first so that the voice leading in such a measure as the sixteenth will be especially clear. The contrasts in tonal effects make this composition especially beautiful forced.



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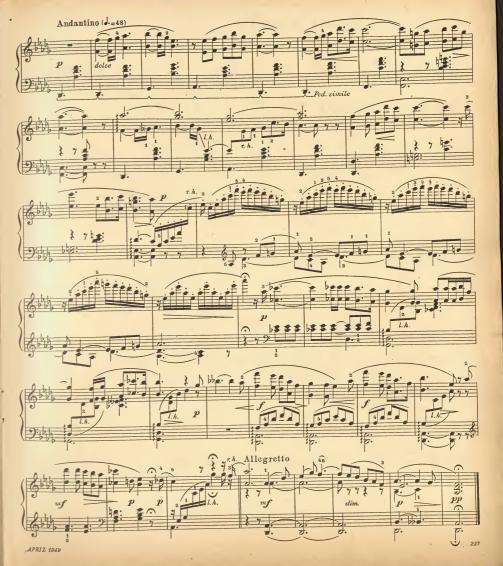
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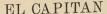
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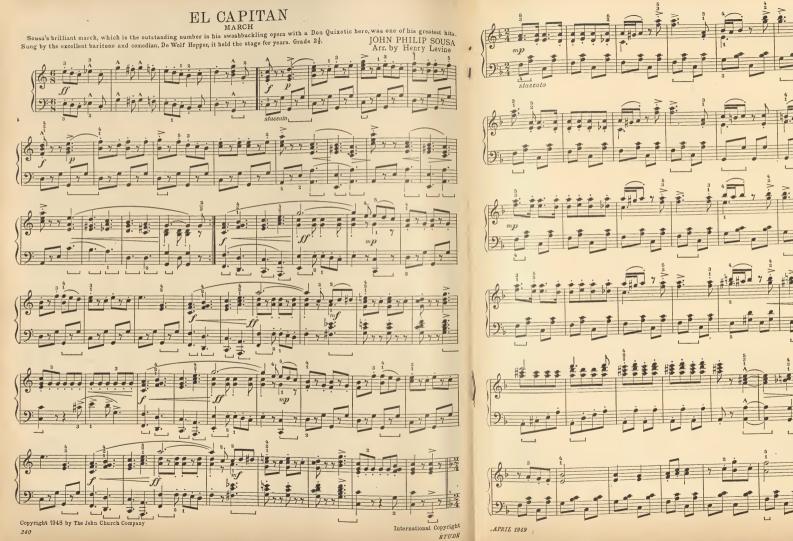
DANCING IN A DREAM
Stanford King here presents another fascinating piece well within the grasp of the average player. Be careful that the sustained notes are held



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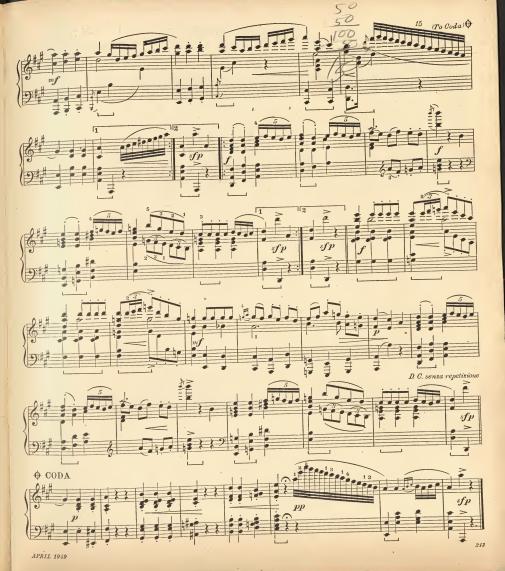


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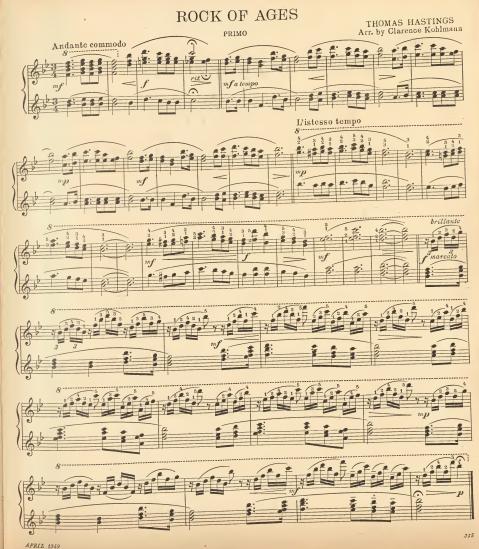
William Charles Ernest Seeboeck (1859-1907) was an Austrian pianist, teacher, and composer who settled in Chicago in 1881. He studied for two years with Brahms and with Rubinstein. By far the most popular of his compositions is his Minuet, which has had a very wide sale. Grade 5.

W. C. E. SEEBOECK

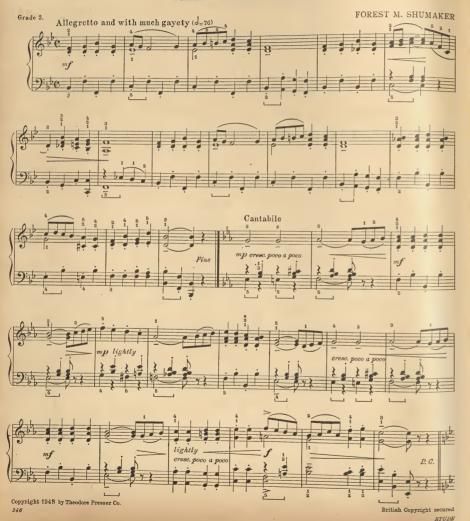








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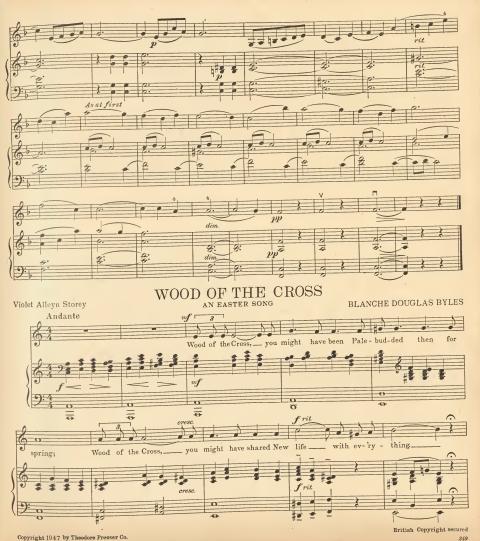




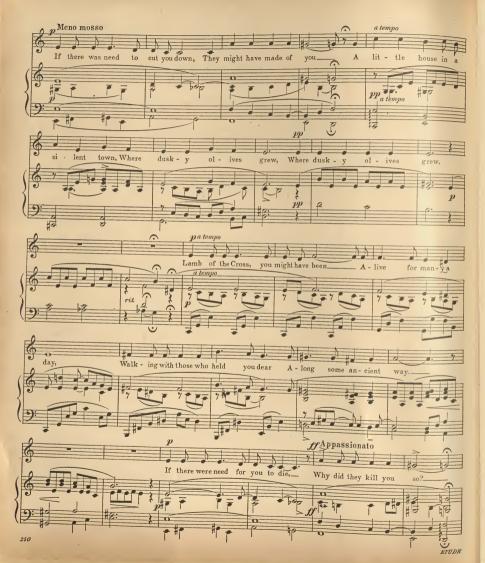
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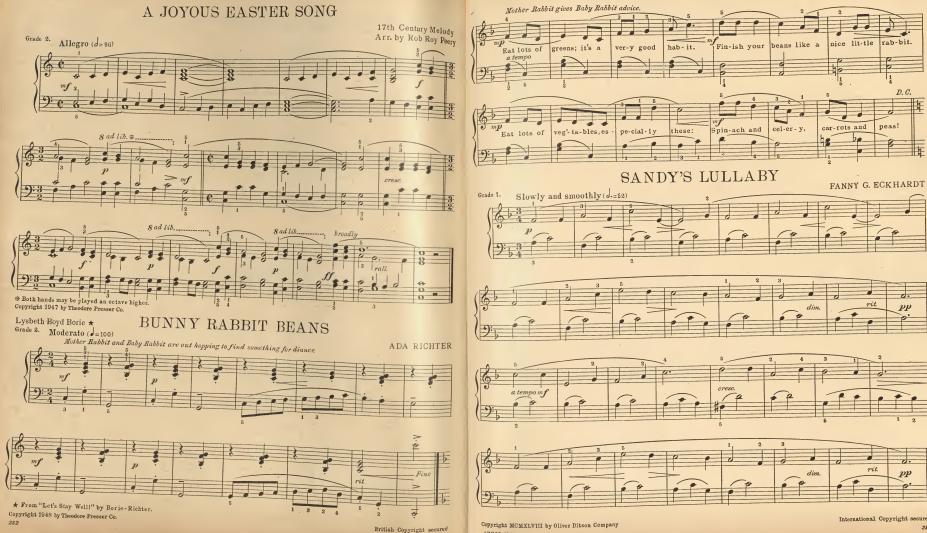




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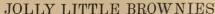






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America Holds the Hopes of the Musical World

(Continued from Page 215)

must not imitate everything that Europe has done. What Europe has done may not be the best thing to do, or the way she has done it may not be the best way in which it could be done. I daresay that Reethoven or Brahms were living today they might not write in the sonata allegro form, good as was that form for their purposes. They might find something better now. It is so with your young composers. I have read hundreds of their works, for I am interested in world music. I find for the most part they go to some teacher, who tells them things must be done thus and so, and they follow their teachers blindly. They remind me of a certain famous teacher in France some years ago; all the ambitious young composers were going to him, for he really was a master of theoretical music. But he so set the stamp of his own individuality on all these students that their music all sounded alike. Such things should never be, if we are to have true individual genius burning at its brightest.

"I am reminded of poor old Delius, who wanted one of your theorists to teach him harmony when he was down in Florida," (Note, Williams referred to Thomas Ward, former organist and choirmaster of the Church of SS. Peter and Paul in Brooklyn, whom Delius met in Jacksonville in the early eighties.) "The chap refused to teach Delius harmony after hearing him play some of his own compositions; he said Delius knew harmony better than anybody could teach it to him. I remember he did teach him counterpoint, but said he wouldn't ruin Delius' harmony for anything in the world. Now I call that a wise man, and that's what I mean about your young composers. They mustn't let anybody take their individuality away

Simple Musical Truths

"Another thing. I think your country must have all the musical wealth of the world there in the way of folk music to draw on. I'll show you what I mean.' He quickly mounted the stairs to the balcony, remarking, "-I keep my books on the balcony and nobody bothers them there, and I can be as untidy as I wantand soon returned with two volumes of songs, melodies with words, without accompaniments. "These are all English melodies one of my friends gathered in the Kentucky mountains. These are from England alone, you understand, and there must be thousands of similarly beautiful things from hundreds of other parts of the world to be found in Ken-America is so big, and so many people go there from all parts of the globe-peasants if you want to the globe tucky and other places in your country. peasants if you want to call them that, come my way to meet and assist so many people who sing the songs of the earth. delightful and inspiring young artists. When you consider the whole picture, you must have in America the music of the entire world.

He asked me if I knew a book called "Southern Harmony," and seemed delighted to know that I had a copy of it on my shelves. "They tell me it is hard to get," he said, "but it is a source book for some composer in the days to come." I asked him if he meant that some com- the competition is very stiff.

poser would use such melodies as themes for a major orchestral or chorale com-

"No. I don't mean that," he said flatly. "Composers devise their own themes more often than not. What I do mean is that there is a spiritual atmosphere that hovers around these age-old melodies, and that when a man once breathes in that atmosphere he is never the same again. He begins to live on a higher plane. His feelings for harmonies, contrapuntal idioms, developments, all are changed because he has learned the simple musical truths that came straight from God, and are to be found in music

"Mr. Brant, I think these are the things that your composers, our composers, ALL composers must learn. Until we learn them, we are-how did the Psalmist say it-'sounding brass, tinkling

At this point Fôxy jumped to the floor and ran to the door, Mrs. Vaughan Wil liams asked her husband to call the deaf maid (who evidently had not heard the bell) to serve tea, and after tea the shining sun invited the taking of a few afternoon pictures of lion-maned Vaughan

Williams, his patrician wife, and Foxy! A partial list of the music of Ralph Vaughan Williams available on recordugs is given herewith:

HMV DB-9024-28. Job, a Masque for Dancing-British Broadcasting Orches-

HMV C3388-92. Symphony No. 5-Hallé Orchestra, John Barbirolli, Conductor Victor DM-916. London Symphony— Cincinnati Orchestra, Eugene Goossens. Conductor

Columbia MX-121. Serenade to Music— BBC Orchestra and Chorus, Sir Henry Wood, Conductor

Columbia MX-159. Suite English Folksongs-Columbia Broadcasting Orchestra. Howard Barlow, Conductor Decca AR9821-26, Mass in G Minor-Fleet Street Choir, T. B. Lawrence,

Columbia MX-300. Fantasia on a Theme of Tallis-Minneapolis Symphony Or-chestra, Dimitri Mitropoulos, Con-

Mercury DM-7. Concerto for Oboe and Strings-Mitchell Miller, Oboist, Saidenberg Little Symphony

Victor M-440. Symphony in F Minor-BBC Symphony Orchestra, Ralph Vaughan Williams, Conductor

The student of Vaughan Williams music is also referred to the catalogs of church music, and to the new Episcopal Hymnal for strikingly beautiful music of this British composer.

The Door to Grand Opera (Continued from Page 220)

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J181 Heserward, March Reilginour, Author e 157: Holy City, The, B.5.

J821 Herson, The Colden, E.4.

J822 Herson, The Colden The Colden Herson, The March Level Herson, The Colden The Colden Herson, The Colden The Colden Herson, The Colden He of the lungs. Then pull in the abdominal muscles to expel the air. Be sure that your ribs remain firmly extended have established the natural breathing that you used as an infant. (2) Now when you pull in the mus-2775 Proyet, Der Freischuts, C-5... Yon Preper 654 Rock of Aget, C-4... Freemon 2700 Song of Heaven, B-3... Sweet 182 Stobat Moter, Culus Animom, Eb-5, Rossini 981 Stor of Hope, F-3... Kennedy be disturbed if the sounds that you emit are coarse-fibred at first. These experi-

981 Stor of Hope, F-3.

372 Stor of the Seo, F-4.

87871 Stor of the East, F-3.

879 Sun of My Soul, Eb-4.

579 Sun of My Soul, Eb-4.

57213 Sweet Sobboth Bells, Eb-4.

584 Woylide the Cothedrol Tower, Db-4.

585 Under the Cothedrol Tower, Db-4.

585 Under the Cothedrol Tower, Db-4.

585 Under Chapel, the, F-3.

586 Woylide Chapel, the, F-3.4. mental sounds are merely an indication that your throat muscles are too restricted, and tense. The problem to be worked out is to coordinate body action with a relaxed, open throat column. This coordination comes about more quickly when we let go of intellect, and en-*Hos words for singing if desired sound Ask your dealer for Century music. If he cannot supply you, sand your order direct to us. Our complete cotalogue listing over 3900 numbers is FREE on request.

(3) Commencing on the lowest pitch that you can utter, plan to groan a small musical pattern such as 1-2-3-2-1 (C-D-E-D-C). I am asking you to groan, and not think of singing when you do this, because the thought of singing often creates an artificial voice production. Also, the thought of singing fools you into thinking various pitches as separate elements ascending and descending a stairway, while the thought of groaning allows you to roll out the sound as

one continuous stream of sound. (4) Practice these exercises with the groan voice as high as you can, without change. Gradually, you will be able to ******* sing higher. These high tones with the will disappear with correct practice. robust voice will be too loud, and coarsefibred for your songs; but you will be strengthening the muscles which give body and warmth to your coordinated voice. It is very important to purify this low, robust voice, and I mean by that to eliminate scratchiness, harshness, and throatiness

Cocce y pictor. The war oad her of the pictor is the war of the pictor is the war of the pictor is the confidence seeded could be the confidence seeded could be the confidence seeded could be the pictor of the confidence is the pictor of the confidence in the pictor of the confidence is the pictor of the confidence in the pictor of the confidence is the confidence in the confidence is the confidence in the confidence in the confidence is the confidence in the confidence in the confidence is the confidence in the confidence in the confidence is the confidence in the confidence in the confidence is the confidence in the confidence in the confidence is the confidence in the confidence is the confidence in the confidence is the confidence in the confidence in the confidence is the confidence in the confidence in the confidence is the confidence in the confidence is the confidence in the confidence in the confidence is the confidence in Are you a classical singer whose low tones are too light to balance the beauty, brilliance, and volume of your high tones? Such a singer came to me for an audition, and I pointed out that her low

Are you a popular singer who is lim-tones were out of balance with her high ited to low tones? Then you will want tones. Her answer was that large, low those low tones to sound warm, full, and tones were not for her voice, because the clear. Here is a set of simple exercises, quality became throaty. Let me remind (1) Inhale and exhale until you can you that the vocal bands will always expand your waistline in the back and remain in the throat. I explained that front to "let" the air fill the lower part she was pressing down on her throat to reach a low sound instead of just groaning, and freeing the self-acting vibrator to respond to the thought of pitch dicall the time. Continue this until you tated by the ear. You need not be concerned about singing in your throat if you will take your tongue out of your throat, and allow the sound waves to cles, think a low groun or grunt. Do not fulfill their law of amplification.

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Is There a Break in Your Voice?

(Continued from Page 221)

If you have a low voice you will need high tones, and if you have a high voice you will need low tones. The teacher's job is to help you to sing from your lowest to your highest tones without a "break '

The same smoothness is necessary when you sing from very soft to very loud. It is mastery of the same coordi courage the animal instinct to produce nation used when singing high, thin tones to low, robust tones. The vocal apparatus is equipped to make these changes. Our work is to free the vocal bands so that they can fulfill their law, and to master the breath column which generates the sound,

Practice the thin voice at least a half hour a day. More, if you have the time, Practice the robust voice at least a half hour a day. Practice the coordinated voice, or the two voices working together,

for at least one hour a day. When you sing your songs, you will discover that your voice will soar from pitch to pitch without a "break." If you do hear a "break" in your voice, do not be afraid of it. Just remember that it

In the very practical conference with Maestro Wilfrid Pelletier in ETUDE for this month, he stresses the fact that it is imperative for a singer to over-come "the break," in order to secure permanent success. Miss Crystal Waters, well-known voice specialist, gives prac-tical, workable advice upon how to do -EDITOR'S NOTE,



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The Contralto With a Short Range to C-sharp an octave above Middle-C. I have a heavy quality of voice for my age,

fifteen. Would you advise me to start lessons now or wait until later? 2. What range does a contralto have?

A. 1. The range you mention is quite quality of your tone suggests two things: That you are a contralto and that, influenced by the many deep-voiced women singers on the radio, you use the chest tone How Can He Become a Concert Singer? only and neglect the head register.

2. If you are normally strong and healthy, fifteen is old enough to commence lessons, but if you have any doubt about it, consult an experienced singing teacher. The one whom you select should be able to show you how to produce the upper tones, for with your present range it is unlikely that you could ever "reach the top."

Do False Teeth Interfere With the Emission of the Voice?

Or having both? made," have any truth in it?-D. I. T.

and carefully fitted by a skillful dentist I am stricken with extreme nervousness there should be little or no trouble experi- even when playing for my teacher, after pre-

nothing else, fail to reach the top, because when the time comes, take my solo ality, the perseverance, the character, and an office and I shall stay there until I can the musicianship to achieve success.

Is there any danger of damaging my voice? your looks, your personality. We have never 2. The doctor gave me permission to sing seen you, nor have we heard you sing. How as soon as my throat was better. Asking the could we dare to advise you to take a step advice of a few voice teachers, one men- which would affect your whole life? It seems tioned not singing for about six months; to us that you should consult with the another, about a month, or to follow the teacher in the conservatory where you have doctor's advice. Mine was an easy case.

Then return to the surgeon who removed painful to you. your tonsils. Ask him to look at your throat your fonsits. As full to not at your utleat.

Consum with your centus, the man once more and give his opinion as to who put the bands on your teeth, and ask whether it is sufficiently healed for you to resume your lessons and your practice. If sult of wearing these bands for five years. resume your tessons and your practice, it suit of wearing these bands for five years, he gives you the "go ahead" sign, do not if he says it could, ask him for some treat-practice quite so long nor quite so strent ment to cure you. We sympathize very highly to some your for about another month. Then ask with your ambition, and hope you will be his advice once more. In the course of able to realize it. By the way, in modern nis advice once indice in the course of any to be times neither the piano nor the orchestra almost well again and most of the scar can be "the slave of the singer," to quote tissue will have disappeared. Then your your words. The parts they play have an tissue will have disappeared. Then your words. The parts they play have an practices and your lessons may also return equal value with the voice, and must be o their normal length, range, and volume. carefully prepared.

2 and 3. If the tonsillectomy was skillfully Q. 1. I sing from F-sharp below Middle-C performed, it is quite likely that your voice will be as good or even better than ever. Do not be discouraged if at first the "pose of your voice seems a little strange. This feeling will gradually wear off as you become accustomed to the slight difference in -V. G. the shape of the musculature of the throat. Certainly, if your tonsils were badly infected, it was wise to have them removed. 4. As your vocal technic improves, it i to sing four or five semitones higher. The likely that a semitone or two will be added

Q. I wish to have your opinion on a certain problem which confronts me; namely, the amount of pianistic ability required by one who is ambitious to become a concert singer and a concert singer only. I do not to teach, but rather to perform in public. Here are the factors which enter into the picture. I am twenty-one and I have studied singing for five years, and have completed Grade Nine requirements of the Toronto Conservatory of Music. There are ten grades, followed by the degree of A.T. C.M. In piano I have completed Grade Q. 1. Would false teeth be a hindrance Seven. There are two degrees for singing; to a singer? Either upper or lower alone? one for a teacher and one for a solo per former. The one for teacher requires Grade 2. Does the saying, "A singer is born not Eight in piano; the one for solo performer,

Grade Seven only. 2. After wearing bands for five years, A. 1. If the false teeth are expertly made my teeth are finally straightened. I find that enced either in speaking or singing. If they paring the lesson well. Could wearing the do not fit, that is another story.

bands on my teeth have produced this efdo not fit, that is another story.

bands on my teeth have produced this ef
2. Like most old sayings, the one you feeth in a nutshell, could I cease to prepare quote contains a modicum of truth. A line for any more piano exams, but rather learn natural voice is the gift of God. However some accompaniments to my songs, making many singers with remarkable voices and the piano the slave of the singing, and they have not the intelligence, the person- formance exam? I have a full time job in launch my career .- W. R. M.

A. Your success as a concert singer will Singing After the Removal of the Tonsils depend primarily upon the beauty, range, Q. I enjoy your page very much, and now volume, and control of your voice; upon the clarity of your enunciation and your under-I had my tonsils taken out last week. standing of the poetry you sing, your style, studied for so long. These people know you 3.1 am a high lyric softman. Is there are under the many angle chance that my range will decrease or in-creases? Is there anything I could do to avoid and adding on the only the most could be to avoid and the many than the most two of the excellent conductors who live and work in your wonderful city. Ask for their frank, honest A Rest your voice for about a month. opinion and advice, even if it should prove

2. Consult with your dentist, the man



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Teen-Agers and Music! (Continued from Page 226)

Warsaw, and she was able to discuss the Many American parents who had no work with the clear-headed surety of a music at all in their own childhood work with the transfer that the homes, have come, through the influence two hundred orchestras just mentioned of radio and records, to establish a mutwo numeric orenessias pure state of the sical tolerance. It is there, and even if to be confused with the twenty-two thou- they don't quite like it, they get used to sand college and high school orchestras having it around. Then, when their chilsand torrege and right sensor to the sensor to sensor and are given the (not bands!) which furnish basic train- dren go to school and are given the

Revealing Comments

ica's music, as revealed through the teen- a generation ago, the children became agers' comments. Not all views were the accustomed to music at home. And when same! While many were extremely proud the time comes for the children to make of the musical work being done by their music themselves, the parents not only schools and communities, some let loose accept it, but take active and positive blasts of angry criticism. I remember pride in it. Thus, the process of buildone girl in particular. She came from a ing background in reverse brings munot-so-small town that had once had a sical surety to communities as well at local orchestra and then let it drop. The to individual homes, girl vented her feelings about this in such caustic terms that we had to ask her to tone herself down a bit. Even Nor does the matter stop with mere when she had toned down as much as listening habits! Forty years ago, the human strength could endure, her re- native American found it practically in flections on her home town could scarce possible to break into music. There were, by have been called flattering. I under- as we have seen, only a few orchestras, stand that, as the aftermath of her lash, and they were dominated by expering, she was called into conference with enced foreign players. Even a soloist of the home-town music authorities, and the stamp of Lillian Nordica had to plans for the reorganization of that or- change her name from Norton to some the first are going forward! The most free thing with a foreign-sounding twist. quent-and possibly the most charming Consequently, the only outlet for the comment these youngsters made was American musician was of a kind that their worried regret that their parents caused his family and friends to say, with and families hadn't come to New York mingled feelings of pity and scorn,

Musical Background in Reverse

of our general school teen-agers points cal career. Youngsters with jobs in orout still another trend, and one which chestras or bands are no longer a letseems as curious as it is encouraging. I down to those who love them Socially, might speak of it. might speak of it as a musical back—as well as financially, they're nothing to ground in reverse. A generation ago, the be ashamed of. musical background of any home meant.

Another interesting thing brought out. the musical tasts and influences planted by my talks with the teen agers is that there by the adults, and absorbed as an among those who do not intend to be unconscious matter of course by the come professional musicians, there are children. Young people knew (or didn't more boys than girls deeply interested in know) about music depending upon music. That, too, would have been some whatever they heard (or didn't hear) at thing of a surprise years ago, when red home. When you met a youngster with blooded young males shrank in hoo even a glimmering familiarity with the ror from the "sissified" atmosphere of names and terms of good music, you in tinkling tunes! stinctively thought, "He comes from a All that has come out of these stimusmusical home." One of the chief reasons lating talks with musical tenagers why Americans did not rank among the points to an extremely healthy state of musical nations was that the average music in America. What these youngsters American home did not make music and have to say indicates a vigorous interest live with music to the same extent as in music among tomorrow's citizens; a the average German, Austrian, or Italian wholesome outlook on professional me home. To this average American home sicianship; a splendid integration of lotte. To this average American nome stranship; a splendid integration of a generation or so ago, life was life music with everyday life, by virtue of and runcic was something action. and music was something quite apart which that "frosting-on-the-cake" alternations to the cake and the control of the cake and the cake from it. Something like the frosting on tude has disappeared; and a determiner toon to connecting me use irosting on tude has disappeared; and a determine tion to create the kind of atmosphere in no wise an execution to a create the kind of atmosphere. in no wise an essential. Well, our young that will make America a genuine must negate the kind of aumospace. people have changed that, too! The center (in contrast to just a place that tastes of the young people are ball. people more changed that, tool the center (in contrast to just a prace that lastes of the young people are being repays for music). Walt Whitman have fleeted back to their families and their pays for music). facted back to their families and their sharp ears when he said, "I hear Ame"s communities, with the result that a ica singing." That's exactly what she's

ing to these youngsters in taste, reper-seeds of sound musical taste; when the come home and tell of what they've learned; when they play specific taste types and specific selections around the Our intermission talks produced a house, the parents become accustomed to number of interesting pictures of Amer- good music in exactly the same way that

with them, to see what it is possible to "Well, he's only a piccolo player." Today, with the increase of orchestral job opportunities, together with the "back The active and devoted music interest no longer look ashamedly upon a musi-

sound and valid musical background is doing. And you can find no better proofs being built by the youngsters for the of it than in the hearty, spontaneous comments of America's youth.

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

formation concerning an organ in our church which bears the trade mark, "Vocation, Mason & Risch, Worcester, Mass.", as to whether or not this company is still in business. The organ in question is badly in need of repairs, especially new reeds—Middle-D and High-D on the Swell manual have not been in use for years. Is there a firm in Pittsburgh which could be contacted?

A. We have been unable to find this name in any of the reference books at our disposal, but we rather think the name should be Vocalion, which is a form of reed organ. The name Mason & Risch does not appear in the available reference works, but Mason & Hamlin was a well known firm making reed organs and later pianos. We are sending you the name of a well known present day maker of reed organs, and suggest that you ask them if they can put you in touch with anyone in your vicinity who might be able to take care of this instrument.

Q. I am sending a list of organ stops, and ald like you to suggest proper registrations

Arioso. Bach
Jesu Joy of Man's Desiring, Bach
O Rest in the Lord, Mendelssohn Also suggest registration for congregational singing, choir numbers, and soloists.—K. W. S.

A There are so many different arrangements of the three numbers mentioned, that it would be impossible to suggest specific registrations he impossible to suggest specific registrations without knowing exactly what coples are being used. In all three compositions, however, there is a definite medoy which should be brought out on a solo stop against an accompanying background. The stopped dispason and cobe on the Swell are usually carried to the company of the composition of the compositio stops or combinations for the background. The pedal should also be kept in tonal balance. For accompanying solo the softer stops on either manual could be used, but go sparingly on the 4' stops, and do not use the piccolo or dolce cornet. For choir numbers you could add the medium stops such as Gamba and Melodia. including the Open Diapason in festive anthems or sections of anthems. Four foot stops could be used more liberally, but always keep in mind supporting but not drowning the voices. For ost congregational singing the full organ may be used, but even here we suggest keeping the more powerful stops in reserve for climaxes. The 4- and 16-foot Great to Great will be very helpful here. Fifteen minutes of experis tion with the effects of different stops and their various combinations will be worth more than pages of detailed suggestions, so we suggest that you spend much time at the keyboard experimenting with everything you have on the organ, individually and collectively.

Q. Please send me the names and addresses with nedals for sale. Do the argans of this type have electric blowers? I am a beginner on the organ, and have studied piano for three years. organ, and have studied plano for arree years.

I play a 3 manual Wurlitzer with 11 sets of pipes, twice a week for 15 minutes before the main feature at a local theatre. This organ would be O. K. for foot work, and to perfect my organ technic, would it not?

—R. E. M.

A. We are sending you the names and addresses desired. Some two manual reed organs are equipped with electric blowers, and others are without, but these could be added. Your practice on the theatre organ will of course be of benefit to you, but we suggest that you guard everlastingly against forming any careless habits which would retard future development. If possible get a competent teacher, but if this is not possible get some good Organ Method such as the very excellent one by Stainer, and follow instructions with the greatest care.

Q. Please tell me the names of firms who manufacture reeds for reed organs. Where can

Q. I am writing to your department for in- I procure books on the various makes of reed organs and their construction, also pipe organs and their construction; also electric organs? Please also advise where I might procure second tice work, also a blower for a reed organ.

> A. We do not know of any existing book on the construction and makes of reed organs, although some reed organ methods, such as Landon's, would give a brief outline of the general structure and operation of such organs Many of the books on pipe organ construc are out of print at present, but a very excellen one is "The Contemporary American Organ" by Barnes, which may be obtained from any well equipped music store, or from the pub-lishers of this magazine This book also has a complete chapter on electronic instruments.

Q. I enjoy reading and greatly appreciate the organ department of ETUDE, but in a recent issue a writer brought up a very excellent question, asking why publishers do not issue sacred songs with organ accompaniment. You agreed with the questioner, but rather left the impression that nothing could be done about it, since many composers do not know the grasn idiom This seems to suggest that both composer and publisher can deliberately ignore the people for whom they are writing. After a song has been written with piano accompaniment, I see no eason why the manuscript could not be given to a practical organ composer to be arranged for organ. I am sure there are scores of men who would be glad to do the work. I suppose a well equipped organist can arrange such accompaniments at sight, but there are thousands who would welcome the publishing of sacred solos with organ accompaniment. —L. R. B.

A In answering this question, it is neces: to bear in mind a few fundamental facts. (1 Because a song is sacred, it does not necessarily follow that it is sung only in churches and with organ accompaniment. Frequently such songs are used privately, and sometimes in churches which have no organs. This means that it is necessary to have the regular piano accompanment. (2) To provide organ accompaniment would mean not only the expense of making a rearrangement, but also the expense of making an entirely new set of plates--which is one of the most expensive phases of music publishing.

(3) The average organ student is taught, as part of his regular instruction, to read from piano score, so that we personally believe there are comparatively few organists who would have much difficulty in making the few changes necessary. We sincerely feel, therefore, that the demand for specially arranged organ accompaniments (except for a few compositions) is hardly likely to compensate for the addition expense involved in publishing such special arrangements.

O. I am enclosing a floor sketch of our Lutheran Church; also three organ specifica-tions, and would appreciate any suggestions as to the best organ to purchase for our church.

Also, is it better to buy an organ with couplers
or a unit organ? We have been told that the direct electric organs will cause a lot of trouble and upkeep-more so than the electro-pneumatic. Can you enlighten us on that? Which of the electro-pneumatics would be suitable to a greater degree in church playing?

—A. L.

A. First, we would suggest that the floor sketch you have submitted allows only a very small organ chamber, which in our options would hardly per many consistent of the control of the co themselves, we believe No. 2 oners the greatest possibilities for good results, although all three are quite acceptable. With the improved direct electric action we do not believe there is much danger of upkeep trouble, although this type of action is usually confined to the smaller in struments, and in your case we rather think electro-pneumatic would give best results.



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Bassoon Clinic Series (Continued from Page 225)

to achieve this contour is to tollow the limited and should only be ing with knife, file, or emery paper. To used for very slight final adjustments prevent raising the grain, confine the Another way of making final adjustments.

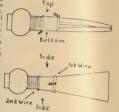
'playability" of a reed. This is the relative thicknesses between the tip and back measurements. Notice that I said Illus. 6 relative; it is not so much the actual measurements of these points but rather their relationship that is important. True measurements of a fine reed will vary according to the quality of canc. but the relationship will remain the same. For example, it is difficult to produce a tone in the high register on a reed that is heavy at the tip in relationship to the back. Conversely, a reed which has heavy back measurements in relationship to the tip will cause trouble in low register. From this relationship, we can draw two basic rules for reed "working": (1) To improve the high register, work primarily on front one-third of lay: (2) To improve low register, work on back two-thirds of lay. This must not be done by working specifically on small areas, but rather with the idea of increasing or decreasing the basic tapers decising of decreasing the user capers mentioned in the preceding paragraph, method of clipping is to lay the method of clipping is This relationship also gives us a clue as reed on a small block of wood and cut to the reed type best suited to a given straight down with a very sharp kaife. to the reed type best suited to a given straight down with a very smarp since bassoon or student. Work the reed so However, I have seen this done with a bassoon or student, work the reed so However, I have seen this done studies as to improve its weakest register. Thus, sharp pair of straight-bladed discerting

working the tip. If the student is having Mustor adjustments to animate, rects of notding its range, (c) small processing may be accomplished bymanipulating the plaque or tongue for inserting between two front wires, thereby changing the plaque or tongue for inserting between two front wires, thereby changing the plaque or tongue for inserting between two front with the plant of the structural arch of the receiver the changes small, fine, cut file, (b) a quantity and of this arch accomplishes two things: "00" wet and, dry emery paper, (b) a and or units aren accomposition with the strength and tapered mandrel—this may be a ten-conit increases or decreases the strength and tapered mandret—this may be a terribude tip opening in direct proportion to the "mil set" with the correct taper. (7) a amount of arch. Thus, if a reed is a bassoon reed reamer—the only special bassoon reed reamer—the only special control of the proportion amount of artin. Thus, it a feeti is a bassoon reed reamer—the only special trifle weak, a slight increase in the strucized tool on the list. The total cost of turn each a some threaten the same effect as these tools, including the reamer, should putting cane back on the reed. The not be much greater than five dollars patting tents on the retail, the not be much greater than two domains that wire has the greatest effect on the a small investment which will repay it hrst wire has the greatest enter on the a small investment strength, and the second wire is more self in a short time.

3. To increase tip opening without

on the blade and tip is exactly the onposite, which enables us, by the combined use of these wires, to achieve any desired combination of strength and tin are struck from the common center. opening within the limits of this type of are struck from the comman econes opening. Such adjustment is naturally the best method of working the blade adjustment. Such adjustment is naturally The best method of working the branch adjustments of adjustment is naturally to achieve this contour is to follow the limited by the necessity of maintaining

prevent raising the grain, confine the Another way of making unat adjust cutting motion or stroke from the back ments is that of clipping the reed. This toward the tip. Beware of any reed serves two purposes; namely, (1) To toward the up, beware of any total strengthen the reed, and (2) To raise surface of the lay, or general lack of symmetry in its contour, for it means a use- resorted to until one is sure the reed less reed or one, at least, that needs measures up to all preceding standards nuch work in order to rectify the mak- of manufacture and adjustment. Then, if still necessary, proceed very carefully Even with perfect symmetry of blade to dip the tip not more than one-sixty. and balance there is yet another im- fourth of an inch at a time until the portant factor which determines the desired result is obtained. The usual



as to Improve its weakest register. Thus, snarp pair of strangine-matter dissection if a student is having trouble with the shears with satisfactory results. After cliph a student is naving thomse with the snears with satisfactory results. The low register, work the back of the reed, ping, one must usually slightly "work" low register, work the back of the reed, ping, one must usually sugarty mode decreasing the taper and improving the the tip, bringing it down to responsive decreasing the taper and improving the the tip, bringing it low tones; or with the high register, try measurements again.

working the tip. It the student is having trouble in all registers, I suggest that you ing reeds is small and inexpensive. It trounce in an registers, rangest may you ing reeds it small and mexpensive as each anew bassoon or a new student. is composed of: (1) a good kinife capable of holding its edge. (2) small pliers. (3)

userut in adjusting the up opening with out noticeably affecting the strength, pletely cover the art of reed "making", of induced and the opportunity for and "fixing" within the scope of this article. I have been able to point out I. To increase strength, pinch first wire that you will shoulder the mantle of rearticle. I have been able to point out 2. To decrease strength, pinch first wire dents by taking a course in reed making at the earliest opportunity. If this is imgreatly increasing strength, pinch and on your own initiative, apply the greatly insteading savingui, panel and on your own inmutative, apply second wire from top and bottom, basic principles presented in this stricted. second whe from up and bounds. Dasic principles presented in this agents.

4. To decrease tip opening without The more attempts you make, the greater than the property of the greatly decreasing strength; pinch er your store of knowledge to be applied (See Illustration No. 6). Take notice well on a poor reed. Don't expect the that the resultant action of the two wires impossible from your students. on succeeding reeds. Remember-the best bassoonist in the world can not perform

The Violinist's Forum

(Continued from Page 227)

of which is in keeping with the char- at least a dotted quarter note. Then ater of the music. Furthermore, the use the shift is made to the first position. of the D string creates a problem of fin- Ex. C is played in the same way. gering that cannot be smoothly solved. I mentioned above that it is usually The open strings in Exs. B and C are not good to cross on a half-step to or to be preferred, not because avoiding from an open string. It should always be them would involve changing strings for avoided in melodic playing, for the effect a single note, but because in each case is strikingly unpleasant. If, as a result the half note is the first note of a new the fourth finger falls on a long note. phrase and should be played on the same a change of position definitely should be string as the succeeding notes of the made. phrase. Dozens of similar examples could It is a fairly good rule for the playbe quoted, but these are sufficient to ing of scales that the fourth finger be illustrate the point in question.

to avoid the "dead" quality usually asso- adhering to it would mean crossing ciated with the unstopped string. It con-strings on a half-step. In the scale of sists of stopping the unison or the oc- B-flat major, for example, it is much almost the entire duration of the note. produce the clashing half-steps. In Ex. A, the third finger should be vi- Open strings may be more frequently brating on the E string an octave above employed in music of the Classic period, the open string; the bow, of course, re- in which the vibrato cannot be so inmaining on that string. In Ex. B, the tensely used, than in romantic music, bow must change to the D string at the where the presence of an unvibrated beginning of the second measure, but note is distinctly annoying in the midthe second finger should remain vibrat- dle of a passage in which the vibrato ing on the G string for the duration of has been consistent and expressive.

used when ascending, and the open Fortunately, there is an interesting string when descending, but the rule technical device which enables the player does not hold for those scales in which tave-whichever is more convenient-of better to use the open D and A strings the open string, and vibrating on it for than to use the fourth finger and thus

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(Continued from Page 230)

of building musical background. An in- that a commercial sponsor would wish teresting observation, here, is that the to advertise. Yet what can be done when respective musical backgrounds of Eu- financial considerations are out of the rope and the U.S.A. have undergone radi- way, is proven by the love of music that cal changes during the War years. The was stimulated in the men of our armed noble traditions of musical continuity, forces, during the War, when USO units in Europe, have been greatly retarded- carried excellent programs to our camps. almost halted-during the past ten years. It seems odd that war could produce any NEW COMPANY PRESENTS NEW MUSIC Those same ten years have sent our mu- constructive results-yet the fact remains sic education ahead by leaps and bounds! that hundreds of thousands of plain Thus, while Europe entered the War G.I.'s came back with a knowledge and period with a far richer musical heritage, an appreciation of good music that they we have outstripped them in many ways. never had before-and never had an op-On the display tables in music sliops in portunity to enjoy. They tell you, today, Copenhagen and The Hague, I was sur- that they are "going in" for good muprised and delighted to see American sic, on the strength of their Army exbooks and American methods prominent- periences with it. And these men are the ly displayed as novel advances in music teaching-the John M. Williams' books, the John Thompson books, the Diller-Quaile books, and so on, Europeans take hearing good music at home, who make up these volumes and study them, as no contact with it before the age of methods from which they can learn. On twelve, run the risk of drifting into less the other hand, I think that we can worthy musical habits. If good music can learn from present-day European pro- catch them before that age, the chances cedures, not so much of teaching meth- are they will stay with it and it with

sic to children-and any project of musi- empty!" cal good launched in Texas or New York does not extend to Maine or Kansas. (Public School Music Supervisors who nothing towards fostering a love of mu- whole or in part are herewith given persic in children. England's BBC can send mission to do so, with the following byout programs to all of Britain's school line: Reprinted from ETUDE the music

is actually the soundest possible means fact that little children can buy nothing fathers of tomorrow's audiencesl

It has been my experience that the children who have no opportunities for cedures, not so much of teaching meth-olds as of bringing music to children as a source of pleasure.

is to catch them! I am convinced-that the sto catch them! I am convinced-that the sto catch them! I am convinced that the story is story to catch them! I am convinced that the story that the story is story to catch them! I am convinced that the story that the For one thing, Europe's advantage best means of doing this is, not to remit over us stems directly from the fact that our zeal for study and formal educatheir splendid projects are State sub- tion, certainly, but to add to all this the sidized and therefore reach the State's all-important step of bringing good mujuvenile population as a whole. We, alas, sic to children as pleasure. If we do this, enjoy no State subsidies for bringing mu- tomorrow's concert halls will not be

Again, in America, radio does almost may desire to reprint this article in children-but similar projects over here are handicapped at the outset by the dore Presser Co.)

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AUSTIN, TEXAS

As the Adjudicator Hears It!

(Continued from Page 224)

vowel focus, distortion and impurity uniformity or lack of uniformity in dress,

Musical taste was good or bad depend-ing upon choice of material, taste in While ment, attention to exacting musical demands, attacks and releases.

formance and, in general, pertain to the pared for adjudication. The fact that a of melodic, harmonic, and rhythmic elerector, indefinite directing, distracting tion. This is in itself desirable but, treatment of dynamic levels, rector, indemnite directing distracting tion. This is in fisch desirable from the other words, it means a masterful mannerisms, arrangement of singers, ac whenever a composition moves up from the other words, it means a masterful mannerism. mannerisms, arrangement of singers, ac whenever a composition moves up trons companiments, balance between voices that first sightereading step, the director conception and application of an upcompaniments, balance between voices that first signer-eaung step, the unector and accompaniment, use of music or and the performers should be measuring derstanding of correct mood, meter, and and accompaniment, use of must or another performers should be becaused, tempo. There is a nussical intent in any memorizing posture and appearance (in- it against the ideal or perfect standard, tempo. There is a nussical intent in any incipient and final consonants, lack of duding assurance, confidence, and poise), thus giving it personal adjudication. composition determed worthy of perform

formance and, in general, pertain to the conductor. Here we consider pre-para- performance is to be publicly adjudicat- ments, an understanding of the forman conductor. Here we consider preparaperformance is to be publicly adjusted a plan for the related
tion, attention of the singers to the died has a tendency to sharpen preparastructure, and a plan for the related

vowel focus, distortion and impurity uniformity or lack of uniformity in dress, of vowel sounds, abuse of letter R, independent responsibility of the sing-first thing is to set up the ideal conceptuation of M and N, poor treaters, an economy of effort for maximum tion in the 'performing ear," so that all study, to be truly effective, must be inuniform.

ets, an economy of enort for maximum coor in the performing car, so that are tensive and imaginative, but disciplined attainment, development of group per-efforts will be pointed to the accomplish-tensive and imaginative, but disciplined ment of that ideal. This ideal will keep by high standards of musicianship While the above points are fairly con-ahead of the director throughout reSecondly, having set up the ideal and interpretation, evident lack of musician plete and contain within themselves the hearsal and it will not remain a static put the music into rehearsal, the director Interpretation, evident ack of musicians plete and contain within themselves the hearsal and it will not remain a state, place and contain within themselves the hearsal and it will not remain a state, place and contain within themselves the hearsal and it will not remain a state, place and contain within themselves the hearsal and it will not remain a state, place and contain within themselves the hearsal and it will not remain a state, place and contain within themselves the hearsal and it will not remain a state, place and contain within themselves the hearsal and it will not remain a state. ance, they do not represent an organized choice of music suiting the capabilities of prepareduess and be able to analyze alter, they do not represent an organized state of mass suring the capabilities the condition of his choir at any point his group for adjudication. Let us focus of musicianship and good taste; diligent in any rehearsal. The two most all-in-Routine matters, mechanics, and so on, attention on a fundamental attack for study of the music, the poetry, the back eclusive and important elements to watch have a marked effect on the total per- the choral number which is to be pre- ground of the composer's style; mastery for to insure eventual success, in the

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writer's opinion, are tone and rhythm.

the criticisms levelled against singing the preparation of the music. groups. The presence of a good tone as- We progress to the final stage, which somes a thorough knowledge of tone pro- is the assembling of all carefully worked duction and placement, proper breath techniques and the result is interpretasupport, good diction or natural and tion. By this time, the composer's musicorrect use of pure vowels and functional cal intent should be the intimate perconsonants. It requires freedom of all sonal possession and responsibility of the organs of articulation, and involves each performer, and his message has beproper pronunciation and enunciation. come the trust of those who are to re-The correctly supported tone insures create this work for an audience. The better intonation, which is no more than perfect balance is present between leada triple combination of musicianship, er and performers. They are a poised attitude, and technique. Good tone has instrument ready to sing music. Based on a fluid and continuous quality and ap- correct technique and the musical inpropriate color and recognizes line as its tegrity of the performers, there is now

involves tempo, pulse, steadiness within of the singers. Because we have walked the measure, rhythmic honesty, and rec- hand in hand with ideals, there should ognition of cross rhythms. Rhythmic be an eagnerness to appear before a new totality must be conceived as a perfect adjudicator and receive a new evaluatapestry. Complete unity is there in the tion. The director and performers have finished work, but threads are inter- constantly been comparing themselves woven, unbreakable, and interdepend- with themselves at progressive levels of ent. Every piece of music has its allotted achievement, and with others who aptime out of eternity. It begins and ends, proximate or surpass these levels. but between these extremes, it has A work of art is ready for sincere marched honestly and effectively across projection. The performance has design, the pages of time. Plunket Greene ad- line, color, texture, form-all essentials vises: "Never stop the march of a song," of art. There is "that something plus" It marches, not monotonously and tire- to command the respect of the adjudisomely, but fluidly, freely, and uninter- cator. ruptedly with inherent rubatos, variety A song by a chorus, devotedly nurwithin its parts and honesty toward its tured, guarantees a re-creation of the beginning and end.

Good tone, properly conceived and ing procedure in rehearsal has been sugeffected does a great deal to eliminate gested for a constructive analysis during

atmosphere, tone color, and magnetic The next fundamental is rhythm. This quality. The work relives on the tongues

composer's intent.

Music Teachers National Association

(Continued from Page 218)

is to provide the student with a mature none of the works of the remainder. If orientation in regard to the music of his he lives in a large city, he may have time and, particularly, of American mu- access to the publications of certain of sic. In this respect, many of our colleges the smaller houses which are doing yeoare lacking, and with no good reason. man work in this regard. By and large, After all, the college music department however, he will be forced to remain is largely freed from the necessity of ignorant of the work of a number of the selling tickets and of placating members best American composers. of the orchestra board or rich subscrib- "In this respect, one feels compelled to ers. In fact, the college musical environ- mention the American Music Center. Loment is capable of producing the highest cated at 250 West 57th Street, New York level of excellence as far as choice of City, the American Music Center acts as works is concerned. For the cause of a clearing house for the works, in all American music, no better device can be categories, of practically every worthfound than the Contemporary Festival, while American composer. The majority with special emphasis on American com- of the compositions in the library of the posers. For example, at the University Center are in manuscript, although a of Illinois last year, the first in an an- complete file of every published work is nual series of Contemporary Festivals also kept on hand. The Center will lend was presented. The programs involved for perusal, any composition to qualified the works of twenty-two American com- musicians. It is hoped eventually that a posers, only three of whom were citizens similar organization can be set up in by naturalization. Of these twenty-two, every major city for the use of interested only Piston, Copland, Thomson, Schoen- musicians in the vicinity. I urge all mu-

the most effective way to mold the 'com- Center, outline their needs, and so on. prehension and taste,' as Mr. Etler puts. Here, too, may be found works of those it, of the next generation of musicians, not-so-well-known composers about whom is both to expose them to and involve I have been talking; and I venture to them in the playing of large quantities suggest that extensive acquaintance with of American music, preferably selected some of the music to be found in the largely from the ranks of those who are library of the American Music Center not quite so well known as some of those will cause many musicians radically to mentioned above.

problems for the young performer who "It is to be hoped that, if we in the wishes to program American music. In colleges pursue these activities diligently the first place, when he attempts to pur- enough, it will one day be possible comchase it, he finds that the same situation pletely to eliminate discussions such as obtains with the publishing houses as we have today, for American music will with the major commercial performing have become a normal and recognized organizations; that is, that all the works part of our musical life."

but one of the most important of these of a few composers are published, and

berg, and Hindemith were 'big names.' sicians who are interested in contem-I venture to suggest, therefore, that porary American music to contact the revise their present opinions as to the "Given the interest, there still remain relative status of American composers.

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(Continued from Page 229)

with a series of dance-like piano pieces, with overpowering results. Honegger gent polyharmonic effect and syncopated field with a scherzo entitled Rugby, monic style into several string quartets. of the English game. On his first visit But he also showed his capacity in the to this country it was suggested to Honfield of dramatic music, "Proteus," by egger that professional hockey might Paul Claudel, and incidental music for supply him with a subject for musical adaptations of Greek dramas, also by treatment. The idea evidently appealed Claudel. He was perhaps the first to acto him, but the crowded routine of his company a dramatic scene with instru-tour did not permit an opportunity to ments of percussion alone. In later years become inspired by the American ver his opera, "Christopher Columbus" prosion of this tumultuous sport. After the duced an impression of astounding vital- widespread success of "King David" ity. In the early Nineteen Twenties, Mil- Honegger was impelled to return to haud, then barely turned thirty, was the dramatic field with a vocal work, already remarkable for his versatility. He "Judith," later transferred to the stage, had then composed at least a hundred His dramatic masterpiece was the opera songs, in addition to his chamber music "Antigone," based on the Greek legend. and dramatic works. As a loyal member It was first performed at the Théâtre de of "The Group" he could not well ig- la Monnaie in Brussels, which had pre-nore the ballet. "The Ox on the Roof," viously been hospitable to several French with scenario by Jean Cocteau, was vir-operas, among them Chabrier's "Gwentually a skit on American prohibition doline," d'Indy's "Fervaal" and "The and obtained immediate success on ac-Stranger," and Chausson's "King Arcount of the vitality of its musical in thur," often at the expense of even vention. Other ballets followed, includ- adequate financial return. In "Antiging "The Creation of the World," which one," which is far too tragic in atmosopened with an overture of Handelian phere ever to become popular, Honegtype, the fugal section of which was ger has achieved a tense orchestral idiom based upon a theme in jazz rhythm as well as an entirely novel recitative treated in polyphonic style. With the style both of which accord most fittingly flight of years, however, Milhaud has with the dramatic vividness of a morbid long since abandoned experiment, his and gloomy subject. style has become unified and is the legitimate outcome of an essentially Gallic standpoint.

Honegger's Ideas

he took up the ballet. His first pro- as a gifted youngster from whom much nounced success was "King David," for was to be expected. solos, chorus, and orchestra. This work,

As a whole, the vitality, independence, somewhat eclectic in style, nevertheless and progressive technical standpoint of manifested an obvious dramatic instinct these composers, combined with the conand notable musical invention. Shortly tinuance of definitely French traits. afterwards he startled the Parisian pubestablished respect for their validity as lic and pleased the liberals with his or artists, Satie's influence was manifested chestral piece, "Pacific, 231," in which later in the works of Henri Sauguet. he sought to convey an impression in These impressions could not be obtained music of an express locomotive steaming from critical articles or books, however

would not realize, without detailed study, the careful workmanship involved in this work, its themes developed with a mastery of complex polyphony astound-(Continued from Page 223)

began his career as a composer with so
He next returned to the ballet form

natas which combined a classical basis in a mimed symphony, "Horace the Vicwith marked originality of expression, tor," whose tragic scenario based upon He soon began a thorough research into Livy, justified the employment of an the possibilities of the new polyharmonic acrid "linear counterpoint," in which style. He returned from a trip to Brazil highly dissonant melodic lines clashed "Saudades do Brazil," in which pun- soon returned to the purely orchestral rhythms were adroitly combined. Some- Without being realistically descriptive, it what later he introduced the polyhar-sought to convey the complex activity

Poulenc's Style

At the time of my visit, Francis Poulenc, then slightly over twenty years Arthur Honegger shares with Milhaud reer. In temperament he was more akin Arthur Foliographics with allineau teer. In temperature the was more the leadership of "The Group." Al- to Satie than the older members of this though of Swiss parentage he obtained liberal coterie. A pupil in composition most of his technical training at the of Charles Koechlin, he had already Paris Conservatory. Amiably submitting composed chamber music, songs, an to interview in his Montmartre apart- opera bouffe, and several sets of piano ment, not far from the Place Pigalle, pieces. The more obvious qualities of since immortalized by G.I. soldiers, Hon-his music were vivacity, exuberance, and egger frankly confessed his sympathy for a sense of humor. He did not make use German music. He had studied, during of the grotesque titles so dear to Satie. his apprentice period, the music of Wag- but pieces like the Impromptus, Perner, Richard Strauss, Max Reger, and petual Motions and Promenades are Schoenberg, Later, he was influenced by characteristic of his musical invention. Stravinsky. Among French composers he his appreciation of polyharmonic style felt drawn towards Florent Schmitt, be- and musical wit. This is clearly illuscause of the polyphonic conception and trated in the subtitles of his Promtreatment of his music. But notwith enades: "On Foot," "By Motor Car." standing his sympathy for Teutonic mu- "On Horseback," "By Boat," "By Airsic, Honegger was an ardent member plane," "By Motor Bus," "By Railof "The Group" and could only be log-way," "By Bicycle," "By Stagecoach." As ically classified as a French composer, proved by his later works, Poulenc's tal-Like Milhaud, Honegger at first showed ent was essentially lyric, and the older a predilection for the sonata form. Later members of "The Group" regarded him

haust of all express incomposes steaming at rest, starting ponderously, and picker at rest, starting ponderously, and picker ing up speed until it attained seventy-sult of personal contact supplemented

by their willingness as a group to ex. Franck. One purpose of my visit was received with an approving murmur by prince of amateurs," and that Florent

plain their artistic tenets to the Amer to have d'Indy autograph his photo- the lades present. This quaint former schmitt, on learning that an American ican visitor.

I was received in an office monastery offered a fitting background was studying at the Schola, remained Of diametrically opposed esthetic printures of thronged with visitors, mostly feminine, for one who had labored, against bitter obstinately mute for several minutes, so Citizana de Composition de Cambrum, an Augustia Maria had its quarters in a former monastery one point and said: "I don't remember mystical César Franck. To illustrate this of English Benedictines, an appropriate exactly how it goes." The American hostility I may add that the illustrious choice for a school of music given over vision replied, "I know that music, al-teacher Cédalge, histelf inconspicuous Hazen Hyde, rulletrably, hospitable to

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Lectures at Strasbourg

to perpetuating the musical gospel of most by heart," a statement which was as a composer, termed d'Indy "The visitors from Harvard, then living in Paris where he established exchange professorships between French universities and Harvard over a period of years, this American visitor was invited to give a short series of lectures at the Universities of Strasbourg and Lyon. At Strasbourg, Guy Ropartz, a pupil of Franck, organized the lectures and provided the musical illustrations from the faculty of the local Conservatory, of which he was the director. In Lyon, a famous critic, Paul Huvelin, fulfilled a similar func tion. The visitor chose, somewhat hazardously, to trace the growth of French music from the time of the Franco-Prussian War to date. In France, such lectures have a somewhat intimidating feature in the presence of eminent faculty members upon the stage behind the lecturer. A Gallic sense of courtesy as-sured a cordial hospitality from the "rectors" of each university. A direct contact with musical critics and musicologists, far too numerous to particularize in dctail, convinced the visitor as to the solidity and wide range of French musical scholarship, a worthy complement to the achievement of its composers. However, one cannot forbear mentioning the late Dr. Henri Prunières. author of an intensely witty volume on Lully, a book on the French ballet, and a History of Music; André Pirro, an authority on Henrich Schuetz and Bach, generous in his aid to American students; and Léon Vallas, biographer of Debussy, and-more recently of Vincent

Musical Fireworks Behind

The Iron Curtain

In ETUDE for January, Mr. Victor Scroff well known pianist and teacher, contributed an article upon "Musical Fireworks Behind the Iron Curtain, This was accompanied by an editorial note: "Victor I. Seroff, ETUDE'S representative, an American citizen, born in Russia, endeavored to enter the Soviet Union but was unable to get any further than Prague, Czecho-Slovakia." Mr. Scroff desires to make clear that since he left Russia, twenty-seven years ago he has neither expressed any desire to go back to Russia nor ever tried to do so. The statement is the result of a verbal misunderstanding for which ETUDE'S Editor is personally responsible. In say ing that Mr. Gilels is closely guarded Mr. Scroff did not mean Mr. Gilels "is protected by guards day and night."

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CHOPIN



(Continued from Page 210)

able time, labor, and expense procuring music (particularly when the teacher lived at a distance from the sources of must meet the cost of handling the music and materials, the wrapping, the postage, the keeping of accounts, and so on, for which he should justly be reimbursed through discounts. Mr. Presser knew what he was talking about because of his active experience as a teacher. The nished truth. This on one or two occaaverage teacher's income has limitations, sions cost him friends, which always hurt and Mr. Presser did not believe that the his feelings. His unguarded frankness teacher should be "out of pocket" in his sometimes put him in humorous situapurchase of music. More than this, he tions. Once at an Atlantic City boardlooked upon the teacher as a missionary walk hotel he was introduced to an of the art, to whom the publisher should always be grateful for introducing his works. Therefore, he believed that the teacher was entitled to consideration in the matter of discounts. He was so sincerely concerned in protecting the teacher's interest upon this point that once thors in my life. he rose from a sick bed against his doctor's advice to go to a dealers' conference to stand up for the rights of the music teacher

Although vigorous and emphatic, Mr. Presser had no patience with those who employed profane or coarse language. He was altogether decent in his thoughts without being in any way sacrosanct. He coveted congenial company and companions. Occasionally he would get a group of boys and take them for a hike in Philadelphia's three thousand acre Fairmount Park, where he himself became a boy again. Rarely speaking in public,

teacher in many cases went to consider he could nevertheless make an excellent impromptu speech upon subjects in which he was interested. An old-fashioned "ants in the pie" picnic in the supplies). In addition to this, the teacher woods thrilled him far more than a "white tie and tails" function.

Unfortunately, he had a habit of expressing himself very forcefully and emphatically, in a manner which sometimes gave a wholly different impression of his intention to convey the unvarauthor of national distinction. Mr. Presser said "This isn't really Mr. ----?"

"I am afraid it is," replied the author, "Well, well, well!" said Mr. Presser, "1 never dreamed that I would meet you. You are one of the most important au-

"You flatter me," exclaimed the author in an excited tone.

"Not at all," spoke up Mr. Presser, "I never flatter anyone. I have a copy of your latest book on my bed table, and every night when I retire I read one or two paragraphs, and it puts me fast asleep!"

(In next month's issue of Theodore Presser's Centenary Biography other f:scinating stories of his distinctive and highly original personality will be pre-



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Beginning the Career

(Continued from Page 211)

tired out. After that, I watched Zip close- aware of being critical-they don't come ly, and found that, while he barked, his simply to be entertained! It was through little body went in and out like a bel- an audition, however, that I was heard lows-not just the "throat" and "chest" by Mr. St. Leger, and while no immepart of his body, but the whole thing, diate engagement followed, he must have n back as well as in front. I saw also kept me in mind, for some weeks later that the kind of breath he took while he invited me to sing the rôle of Blonda barking was a free, steady, full in-and- in Mozart's "Abduction from the Seout panting. I tried to imitate himl raglio," at the Central City Festival. At Without using my voice at all, I en- that time, I had already made my début gaged in long series of pantings, breath- in Minneapolis, under Mr. Mitropoulos. ing to the full capacity of my lungs, Perhaps Mr. St. Leger felt kindly to-and breathing with my whole body. It ward me because, at the audition with did wonderful things for my breath con- him, I had sung not only the part of trol! For a while after that, I would Blonda but also that of Constanza in startle my singer friends by asking them, the same work—as well as the two great "Can you paut like a dog?"

work, the best and most sincerc advice able to demonstrate a wide and versatile I can give is for the ambitious young repertory at an audition!) The Central singer to get out before an audience as City experience was richly rewarding, soon as possible, and to learn the needs artistically, and I followed it by a dif of the stage, not in a studio, but on the ferent kind of experience-that of singstage itself-any stage, before the public. ing eight performances a week, in "The In this sense, the best possible experi- Telephone," on Broadway. Facing eight ence is in the chorus of a Broadway different publics a week, week in week show. Don't be ashamed of starting in out, whether you feel in the "mood" or the chorus-it is an excellent drill in not, is just about the best luck that can learning to handle one's self in public. happen to any young singer! You learn

Value of Auditions

nearly a year singing auditions-for man- if that is the only thing open to you. The judges are more critical and more I am doing!

Queen of the Night arias from "The As to getting ready for actual stage Magic Flute," (It is a good thing to be how to work and how to handle yourself-that is why I spoke, a moment ago, When I began my career, I spent of trying to get into a Broadway chorus, agers, for radio stations, for the smaller After "The Telephone," I tried the opera companies. At that time nobody "Metropolitan Opera Auditions of the wanted me! But it was a wonderful ex- Air"-and here I am, trying to do what perience, because audition conditions every young singer attempts: to work are far more severe than public singing. hard and to keep alertly aware of what

Next on the list is Material:

Ask two questions when you are se-

"Is it tuneful?" The second-"Is it teach-

able?" Little pieces are best if they stay

pieces that skip around very much until

the child is well acquainted with the

keyboard. There is a wealth of good

material on the market-investigate it!

you, and equally important for them to

Give flexible assignments, one new

Always strive for good tone and hand

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Pupils at their seats can do many con-

Last but not least, try to develop a

love for music in each child. Surely the

large numbers of children whose interest

musical Americal

It is important for children to like

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Tips for Teachers of Class Piano

by Frances Montague

RE you one of those teachers who 5. Do be careful of your teaching believes that pianistic fundamen- tempo, especially with little children. tals can be taught successfully in Give them time to get the idea.

Well equipped teachers all over the country are demonstrating this fact, both lecting material for beginners. The firstin the public schools and in the private

Here are a few pointers for teachers pretty well in five finger position. Avoid who wish to do this work. We will list them under three headings:

1. Procedure. 2. Material.

3. Teaching Suggestions.

Important Do's and Don'ts under the heading of Procedure: 1. Do have the tables, chairs and mu-

sic racks in readiness before the children piece for the whole class and extra work come into the room. This saves con- for smarter pupils.

2. Do wait until they are all seated position. and listening before you begin the lesson. Then speak slowly and distinctly. most discipline problems. Be very definite in your instructions. structive things while others are at the

3. Do have your lesson well planned but Don't try to cover too much in one piano. Try clapping the rhythm, countlesson. Have your word signals well un- ing aloud, and so on. derstood such as: "Ready"-meaning hands in position.

"Begin"-meaning start to play. 4. Make and clinch one point at a in music is aroused through class piano,

time in as few words as possible. Many will have a part in building a future teachers talk too much!

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sic. He expects to study this summer in years old. She had studied voice with Europe and later to take up intensive Mme. Pauline Viardot-Garcia and had study in this country with one of the done much to encourage young American can musiciane

The World of Music

(Continued from Page 205)

THE E. F. WALCKER organ factory in HERBERT STOTHART, prominent Germany is building an organ to be in- writer of film music, whose scores installed in the Lorimer Chapel at Colby cluded such successes as "The Green College, Waterville, Maine, a gift from Years," and "The Yearling," died Febru-Dr. Matthew T. Mellon, a member of ary I in Los Angeles, California, at the the Board of Trustees of the college, age of sixty-four. His scoring of "The This would seem to be evidence that Wizard of Oz" made him an Academy German industry is making a genuine Award winner,

DR. FRANK CUTHBERT, for the last twelve years head of the music depart-A NEW LIFE-SIZE television projection ment of the University of West Virginia, system, featuring an optical barrel which died January 27 in Morgantown, West for the first time is suspended from a Virginia. He was fifty-four years old.

announced by the Sound Products Sec- A. ATWATER KENT, inventor, piotion of the RCA Engineering Products neer radio manufacturer, philanthropist, Department. The system is especially died March 4 at Bel-Air, near Hollyadaptable for use in industrial plant wood, California. His age was seventyrecreation and lunch rooms, custom-built five. Mr. Kent made millions in autohome installations, churches, schools, motive and radio inventions, at one time employing in his Philadelphia plant as many as 12,000 persons. He established THE AMERICAN OPERA CO., of The Atwater Kent Foundation, which, Philadelphia, added to its laurels in through radio auditions gave millions February with a spirited and highly en- of dollars to deserving, talented young oyable performance of Mozart's "The people.

Competitions

selves with much credit. Rosalind Nadell THE AMERICAN GUILD OF ORsang the rôle of Cherubino, Beverly Bow-GANISTS is promoting a National ser was Susanna, and Jan Gbur sang Open Competition in Organ Playing, Figaro. Others in the cast were Estelle the finale of which will take place in Harrop, Eugene King, Milton Sandler, connection with the 1950 National Biand Duane Crossley, Vernon Hammond ennial Convention. There will be preliminary and regional semi-final contests, KURT WEILL'S one act opera, "Down gional Conventions of the Guild in the in the Valley," will be given its New late spring of 1949. The contest is open York première by the Lemonade Opera to any organist twenty-five years of age Company during its third summer season or under, the only stipulation being at the Greenwich Mews Playhouse. For that he "shall not have played a recital the first time in one of its productions, for the A.G.O. prior to the date of Comthe little opera group will make use of petition Preliminaries." Full details may be secured by writing to Mr. M. Searle RICHARD ELBEL, conductor, violinist, Organists, 630 Fifth Avenue, Room 1708, pianist, organist, music merchant, died New York 20, N. Y. February 7, at South Bend, Indiana, at

the age of eighty-one. Mr. Elbel for THE CHOPIN PIANO CONTEST, bemany years conducted the Elbel band, gun in 1927, and held every five years in 1851. In 1887 he organized Elbel be resumed this year in connection with Bros. music store, from the presidency the commemoration of the one-hunof which he retired only four years ago. dredth anniversary of the great Polish GIOVANNI ZANATELLO, a leading begin September 15, and the finals will operatic tenor of the era before the be timed to end on October 17, the date First World War, died February 11 in of Chopin's death in 1849. All informa-New York City. He would have been tion may be secured from the Chopin seventy-three years old on February 22. Centennial Committee, c/o Polish Re-In recent years Mr. Zanatello has had a search and Information Service, 250 successful teaching career. In 1911 he West 57th Street, New York City.

men. He sang many notable rôles, in- THE UNIVERSITY OF MICHIGAN cluding that of Pinkerton in "Madame BANDS, with the idea of developing Butterfly," which he created at the first better marching bands and band leader performance of the opera at La Scala, ship, will sponsor their first annual National Drum Major Contest, May 21, at BARONESS KATHERINE EVANS signed to create interest in drum major-BARDALES KATHERINE EVANS signed to create interest in drum maps.

VON KLENNER, former president of ing, especially for male participants,

and the state of the s VON KLENNER, jurner president of ing, especially for male participation at all levels.

the National Opera Club of America, and to develop participation at all levels. voice teacher, and writer, died February The deadline for entering is April 15; 4 in New York City. She was eighty-nine and all information and entry blanks

may be secured from Jack E. Lee, Chair- conclusion that a good player must have man, National Drum Major Contest, relied more on his dexterity and on the Man, Mariotta Michigan Bands, Harris strength of his embouchure than on the Hall, Ann Arbor, Michigan.

and guaranteed publication is offered by complicated without facilitating perthe Pennsylvania College for Women, formance. Pittsburgh, for a twenty-minute organ composition in three or four movements. (1) the mouthpiece, (2) the crook, or The contest is open to citizens of the curved brass tube leading into (3) the United States. The closing date is Sep- wooden body. The instrument was sometember I, 1949; and all details may be times made of brass or copper. It is ususecured by writing to Mr. Russell G. ally said to have been invented by a Wichmann, Pennsylvania College for canon of Auxerre, named Edme Guil-Women, Pittsburgh, Pennsylvania.

THE FIFTH INTERNATIONAL COMPETITION for Musical Performers, Geneva, 1949, will be held at the played the bass when they sang in parts Conservatory of Music, Geneva, Switzerland, September 19 to October 2. The organ, as it can augment or diminish a contest is open to singers, pianists, violoncellists, oboists, bassoonists, and interpreters of sonatas for violin and many years the instrument was an inpiano, of all nationalities, There are first and second prizes in the various classifications. The deadline for submitting registrations is July 15; and all details and application forms may be secured from the Secretariat of the International Competition for Musical Performers, Geneva, Switzerland.

The Musical Serpent

by Dr. Alvin C. White

form in which the tube was contorted. Yorkshireman of Richmond, named It formed the natural bass of the ancient Hurworth who played in the private cornet family, played with a cupped band of George Third, could execute mouthpiece similar to that of the bass elaborate flute variations with perfect trombone. This weird and unwieldy accuracy on this unwieldy instrument. member of the zincke family lingered until the middle of the nineteenth century. It is now obsolete, its place being taken by the serpentcleide and the ophiserpent and the ophicleide.

tube about eight feet long made from of the so-called Russian bassoon. two pieces of hollowed wood, shaped like a serpent, that were glued together and in the score of Mendelssohn's oratorios, covered with leather. The serpentine "The Calm Sea and Prosperous Voyage" form was given to the instrument to bring the fingerholes within convenient "Masaniello," "The Siege of Corinth" reach. It increased conically from five- (between the second and third tromeighths of an inch in diameter at the bones) and Wagner's "Rienzi." It is also mouthpiece to four inches at the open found in the score of "I Vespri Siciliani." end. The mouthpiece was bent towards Handel used it in "Samson" (1742) as the performer. There were six holes on well as in "Solomon" (1748) (though it the front of the instrument, to be does not appear in the score), and in stopped by the three middle fingers of the "Fireworks Music" (1749). The sereither hand; those for the left hand, on the third descending branch, those for Verdi. The "Method for the Serpent" the right, on the fourth ascending containing studies and duets, was pubbranch towards the bell. The holes were lished by Cocks. set in groups of three, within reach of A "contra-serpent" was shown in the the outstretched fingers. Owing to the Exhibition of 1851, made by Jordan of shape of the instrument, the fingering Liverpool. It was in E-flat of the sixteenwas inverted in the two hands, the scale foot octave. It was, however, too unproceeding downwards in the left and wieldy to be carried by the player, and upwards in the right. The serpent is required independent support, Another probably the only instrument exhibiting modification of this instrument was inso quaint and unscientific a device. This vented by Beacham and played on by fact, and the different lengths of sound- Prospere in Jullien's orchestra. It was ing tube intervening between the holes, named the serpentcleide, and was essenindicate the great mechanical imperfectially an ophicleide with a body of wood tion of the instrument, and point to the instead of brass.

resources of the instrument itself. Later makers, however, added a multiplicity of AN AWARD of one thousand dollars keys, both above and below, which only

The serpent consisted of three parts: laume, in 1590. The "Serpent d'Église" was a recognized functionary in French churches being used as a substitute for the organ. "It gave tone in changing and , mixing with them better than the sound with more delicacy and is less likely to overpower or destroy." For dispensable member of the primitive orchestras, which accompanied the singing in rural churches in England. It was used a good deal in French orchestras of the early eighteenth century, and was introduced to London in Handel's time When Handel saw it first, he said in his broken English, after shrugging his shoulders "I tink it no de serpent dat tempted Eve."

The scale of the serpent was capricious, and indeed fortuitous. Mersenne gives it a compass of seventeen diatonic tones from eight foot D upwards, and intimates that the intervening chromatics can be obtained by half-stopping. Berlioz, who speaks slightingly of it, states that it is in B-flat. Old parts, however, used in England were invariably in C. THE NAME of this instrument was The serpent is usually replaced in pres-A obviously derived from the curved ent day performance by the tuba. A

The Real Inventor

A musician of the church of St. Peter. cleide both of which have also fallen at Lille, by name Regibo, had already, into disuse. The Russian bassoon was in 1780 made improvements on the serthe transitional instrument between the pent by adding several keys and modifying the bore, so that Regibo may in The serpent consisted of a wooden fact be considered as the inventor even

A part for the serpent is to be found



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A Flood of Distinguished Records

(Continued from Page 216)

Spianato and Polonaise, Op. 22 (the latthese lesser works of a famous composer. José Iturbi is less happily heard in Beethoven's familiar Für Elise and Debussy's Cetra's issue of Haydn's "The Seasons" Reverie (Victor disc 10-1458). His playing lacks fluidity and the tone of his piano is too brittle. Arturo Benedetti artists-Gabriella Gatti (soprano), Fran-Michelangeli, the Italian virtuoso, plays Granados' Spanish Dance No. 5 and Marescotti's Fantasque on Victor disc 12-0736. In the former, he achieves some rare tonal eloquence, though his rhythmic liberties are open to debate. In the latter, he exploits his prodigious technique in a work which is too eclectic and pretentious for its good. E. Power Biggs, turning his attention to French Organ Music, plays Widor's Toccata from the Fifth Symphony and Marche Pontificale, Gigout's Grand Choeur Dialogue, Boëllmann's Suite Gothique. Dupré's Antiphon II, Alain's Litanies, and Vierne's Finale from the First Symphony connection with their relation to the (Columbia set 802). The recording is structure of musical selections. quite full and at times almost overpowering. The performances are typical ber written in three sharps he should be

voice which she uses with varying re- arpeggios. sults. With the exception of the "Masked A selection written in G minor has Ball" love duet, one can acquire better two flats at the right of the treble clef. versions of the other selections. Far more Accompanying the instruction of this rewarding is Cetra's album (No. 109) musical number should be G minor harof Arias and Duets from "Rigoletto," monic and melodic scales in similar mosung by Lina Pagliughi and Alexander tion in octaves, in tenths, in sixths, in Sved. Both artists are at their best, and contrary motion, in double thirds and the recording is excellent. Cetra also in double sixths. Attention should also issues a set of operatic arias, sung by be given to the common chord of G a Sved, from "Un Ballo in Maschera," minor, both solid and broken, in three "Otello," "Tannhäuser," and "William and four note form, and to the arpeggios Tell," in which the baritone's rich and of the common chord in three positions. ample voice is tellingly exploited. The By counting the number of the flats Bulgarian soprano, Ljuba Welitsch can or sharps at the right of the treble clef. be heard in Agathe's Prayer from 'Der and by observing the musical structure, Freischütz" (Columbia disc 72777-D or the student will immediately recognize Microgroove disc 3-102). Hers is an ex- in what scale the selection is written, pressive rather than appealing voice, and namely: major sharps, C. G. D. A. E. B. although she sings this aria well, she does F#; major flats; F, Bb, Eb, Ab, Db, and not efface memories of the recent Stoska Gb; minor sharps, A, F, B, F#, C#, G#, recording. Eleanor Steber makes an im- Dz; minor flats, D, C, G, F, Bb, Fb, pressive recording of Depuis le jour from These twenty-six letters represent the "Louise" and Micaela's Air from "Car-twenty-six octaves in which all musical men" (Victor disc 12-0690) although in selections are written on the piano, a both arias there is evidence of vocal stringed instrument which has eightystrain. Florence Quartararo is a charme eight keys, fifty-two of which are white. strain. Florence Quarterato is a Chain. eight very may you which are white, ing Micaela in the duet from Act I of and thirty-six are black, and the range "Carmen" (Victor disc 12-0687) but of which extends from A three octaves Ramon Vinay is a thick-voiced Don José. below Middle-C to C five octaves above
The long duet seems a bit rushed in Middle-C.

MUSIC COMPOSED for lyries, Melodlea harmoniated, III,

MUSIC COMPOSED for lyries, Melodlea harmoniated, I this recording, perhaps because conduc Only by practical recognition of tech-

is one of the composer's most ingrati-ating vocal offerings, which few will be able to resist. Of five reissues of Caruso recordings (Victor Heritage series), all of which deserve to be added to a wellrounded operatic library, we especially recommend the golden lyricism of the tenor's Spirto gentil from "La Favorita," Arrau, playing the Chopin Andante the unfamiliar aria from Leoncavallo's "La Bohème" coupled with Ah, la paer with the Little Orchestra Society) terna mano from Verdi's "Macbeth," (Columbia set MX-307) does justice to and the Vois ma misère, hélas from Saint-Saëns' Samson et Dalila. Last, but (Set III). Here is one of the composer's finest works sung by three gifted Italian cesco Albanese (tenor), and Luciano Neroni (basso), with the Chorus and Orchestra of Radio Italiano,

Technique Forms Structure

by M. V. Allison

the importance of scales, chords, and arpeggios should be emphasized in

When a student learns a musical num-Biggs, more or less technically proficient taught the major scale of A. Not only but rather constrained and somewhat in-should he be taught the similar motion in octaves, which is the simple form, but The Italian mezzo-soprano, Ebe Stig- also in tenths, in sixths, and in contrary nani, sings with considerable intensity motion, in double thirds, and in double the aria, O mio Fernando from Donisixths. In addition the common chord of zetti's "La Favorita" (Columbia disc the key of A, solid and broken in three 72727.D). In a group of Verdi duets and four note form, should be studied from "Aïda," "Il Trovatore" "Un Ballo together with the arpeggio of this comin Maschera," and "Otello," soprano mon chord, the dominant and dimin-Daniza Ilitsch, with tenors Kurt Baum ished seventh chords in solid and broken and Richard Tucker, reveals a large form, and the four inversions of their

this recording pernaps occasive connoise.

The German so-structure of missical selections, can be a few first tempo changes. The German so-structure of missical selections, can be a few first tempo changes. The German so-structure of missical selections, can be a few first tempo changes. prano, Erna Berger, handles her limpid interest be created in scales, chords, and panor, triffs perger, natures ner imputions the states of createst in scales, chords, and voice on the whole very well indeed in appeapors. By this method of instruction in C Minor' (Victor disc 12-0692). This mastery of the pianoforte.

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ETUDE

The Marine Band

by Julia E, Schelling

THE Marine Band is the oldest of I all American military bands and was the only one known to the people ton, D. C.

of Washington until 1830. In 1775, the Continental Congress authorized a military organization known every battle front; they have nobly demas the Marines, and with them a band onstrated their motto: "Semper Fidelis." of twelve fifers and drummers. From this

small beginning developed the famous United States Marine Band. Fifes and drums were the only instru-

ments used in the Revolutionary War, twelve players making a band. With the Declaration of Independ-

ence, the Marines were disbursed and the military bands also. But in 1798, Con- To ETUDE: gress felt the need again of our Marines. With their return, the bands came marching back. Congress now permitted the bands to consist of thirty-two drums and fifes, headed by a drum-major and fife-major. New instruments were soon added, and in 1800, the Marine Band gave its first concert in Washington. The for years very beautiful models of old keyleader was William Far. The Band must have been a brilliant sight as it marched through the crowded streets of the Capital. The uniform of the Band at its formal début was gorgeous. Short, scarlet coatees faced with blue and gold, blue shoulder straps edged with gold, scarletstriped pantaloons, brown hats, and black leather stocks around their necks, until the War, his family, working with from which the Marines were later to get the nickname "Leathernecks."

instruments at their home in Haslemere, The Marine Band has played for every England. There was nothing like it any-President of the United States except George Washington, and it is quite pos-Dolmetsch would fain have kept Challis with him, but Challis preferred to return to his own country and start his own career sible that Washington, too, heard this noted band after he retired. over here. He has succeeded and his instru-

It is difficult to think of a time when symphony orchestras, opera, the theater, did not exist, when fairs and exhibitions of farm produce in the states were the fashion, and it is amusing to read that when Thomas Jefferson was inaugurated, the Marine Band was invited to play a concert before the "Great Cheese," which weighed seven hundred and fifty pounds. Again in 1829, when Andrew lackson was our President, the Band tuned up to serenade the "Mammoth Cheese," a monster weighing 1,400 pounds. Records do not tell us why the majestic cheese deserved such a serenade. Serenades were popular in those days, and when a Marine had a sweetheart, the Band would serenade beneath the window of the fair one. Perhaps that is why we say, "Tell it to the Marines."

The Band enlarged and developed. A writer of the time described the drum corps as "deporting themselves vigorously, the effect of their united exertions suggesting the rolling of the spheres." Again he writes, "We are confident that we have never before heard so much noise so well made."

Jefferson, the founder of the Democratic Party was often called "The Father of the Marine Band."

Another historic American band deserves a passing glance. This one was very modest in size and appearance. No gold braid and tinsel. Only eight men in number and all wore long beards. Their names are recorded in the Library of Congress. This is the little band which played at the founding of the Repub-lican Party, September 20, 1854.

He has long slender fingers. So I don't see why he isn't a good pianist. The Marine Band is now one of the

Pieces That Please Dad greatest and most perfect in the United States. How our military music has grown! It is estimated that we have in

America two million boys and girls play-

ing instruments in school orchestras and

bands; and some 25,000 cities and towns

Our brave Marines have fought on

A Letter from

An ETUDE Friend

In your January issue I read the query

'Are Early Keyboard Instruments Being

Made?" The answer given was a reference to Lyon and Healy, Chicago, and it ex-

pressed doubt as to any such instruments

John Challis, of 540 East Jefferson Ave-

nue, Detroit 26, Michigan, has been making

board instruments, far more accurate, exact

and beautiful than anyone else in this coun

try, and I doubt whether foreign makers

can equal, certainly not surpass him. Mr.

Challis studied and worked for several years

with the world-authority on old music and

its instruments, Arnold Dolmetsch, who de-

voted his life to this work. Dolmetsch has

written several books on this subject and

him, gave lovely festivals of old music, per-

formed on old and reconstructed old-time

ments are in all parts of our country. Wanda Landowska, the leading harpsichord-

ist today, owns one of his clavichords and

chord playing, Director and Head of all music in Colonial Williamshurg, and con-cert player and teacher as well, uses a Chal-

lis harpsichord on his concert tours.

I understand that a Challis harpsichord

is in use at Harvard University as well as at Yale, at which latter university Kirk-

patrick is engaged as harpsichord teacher!

Fanny Reed Hammond, Curator,

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being manufactured today.

are said to maintain orchestras.

by Rose Cordain

AS a general rule the musical taste of songs, tunes that he and mother danced to, all dear to him. Western songs like if it is worth the expense and often the ardy," and "Charmaine."

tween teacher and mother to make a played by the children. It is sure to gesture of friendly thank you for Dad. please Dad, start him to humming, and There may be tunes in his memories of to assure him that the money for muchildhood days, or rollicking college sical education has been well spent.

Rand

tion with music in the family is to pay Home on the Range, appeal to most May these modern bands follow in the the bills for lessons. He does it cheermen, as do old sentimentals, like "Genemarching steps of our first American fully, with the satisfaction of providing vieve," or "In the Gloaming." The Harry band, the Marine Band of Washing for the pleasure and education of his Lauder songs, among them "Roaming in children, Yet there may be times when the Gloaming," and "I love a Lassie," he listens to the faltering efforts of the have always been loved, as well as the small child or the rendition of the classics - fine tunes that came from the First by the older children, that he wonders World War, "Tipperary," "Roses of Pic-

A medley arrangement can be made Here is a chance for a conspiracy be- of his favorite tunes, simple enough to be

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2nd EDITION-COMPLETE TREATISE ON TRANSPOSITION

Junior Stude

ELIZABETH A. GEST

Quiz No. 43 (Keep score. One hundred is perfect)

- 1. Which of the following instruments belong to the woodwind family: oboe, piccolo, lute, English horn, French horn, bass clarinet? (10
- 2. Who wrote the opera, "Don Juan," (also called "Don Giovanni" in Italian)? (10 points)
- 3. What is a cantata? (10 points) 4. Was Mendelssohn Austrian, German, Bohemian, or Hungarian? (5
- 5. How many sixteenth notes are equal to a dotted quarter note tied to a

Answers on this page

6. Which of the following composers died since the year 1900: Grieg, tions, Tchaikovsky, Saint-Saëns, Rimsky-Korsakoff, Dvořák? (20 points)

7. How many black keys are there on your piano keyboard? (15 points)

dotted eighth note? (5 points)

- 8. From what country does the folksong, Santa Lucia, come? (5 points) 9. What are the letter names of the diminished seventh chord in the key
- of D minor? (10 points) 10. Who wrote the Waltz of the Flowers? (10 points)

April 23 is the birthday, and also the

day of the death, of William Shakespeare

incidental music.

clude the following:

being born April 1 (or perhaps even be- of Leopold Stokowski, prominent orfore the clock reached midnight, so it chestral conductor (1882). might have been near midnight on

April I (1873) in Russia but came to and his play "A Midsummer Night's America in 1918 and lived here the rest Dream," is the subject of Mendelssohn's

Another well-known pianist and com-

These birthdays are celebrated just a large days before the date on which the Linded Strates emerged the first World 28 (1873). The birthday of another great plants to cutter sacret or section; productive and teacher, Harold Bauer, is on April an oratorio without any scenery, acting, or costumes 4. German, 5. Nine, 6. All

that his young daughter practice her music every morning and afternoon.

Artur Schnabel, whom you have fre-

Of the midnight ride of Paul Revere,

Edith D. Garner concertos on the radio and on record- Perhaps you think that sharps and flats I saw an E become an F,

But you should try to read the notes I came across today!

Instead of staying there, quite still, As notes of music should, "Listen, my children, and you shall hear They moved about and made themselves As puzzling as they could.

A C become an A, A dozen notes turned into G's.

B-flat. 10. Tchaikovsky.

'Nutcracker Suite!'

tiful music like that,"

March

abian Dance

Itz of the Flower

Themes from NUTCRACKER SUITE

Indeed, a thing that tires, When notes are restless sparrows, on

"WHAT do you think, Miss Brown!" Patty remarked quietly, so as not to in-exclaimed Patty. "My uncle gave terrupt Miss Brown.

me the record album of the 'Nutcracker "This is the story. There was a Christ Suite' for my birthday. I just love the mas-tree party given at the home of a little girl named Marie. She received Nutracker Suite!"
"That was certainly a lovely gift, many presents but the one she liked Patty," replied Miss Brown, "and I know the best was a queer-looking nutcracker you will have a lot of pleasure playing in the form of an old man whose jaws cracked the nuts." "I know I will. But I really don't see

"I've seen a nutcracker like that," said what a nutcracker has to do with beau- Patty. "It was made of brass or something, and it's an antique.'

"Well, Patty, let's take a few minutes "Then you can picture it in your from your lesson and I will tell you the mind," said Miss Brown. "Well, to constory. You will enjoy it still more if you tinue, the boys at the party got playing know about it. It is based on an old a little roughly and they broke Marie's German fairy tale. When, in 1891, Tchainuttracker.

kovsky was asked by the Imperial Opera "She was so disappointed over this to write a ballet, he chose this story, and that she could not sleep that night, and after he had finished the composition it finally she got up and sneaked down. seems he did not care much for it. Yet, stairs to take another look at it. Butsince that time it has become one of his of all the surprises! The toys and the most popular and best-known composi- Christmas cakes had all come to life and were having a wild battle with the "My Daddy and brother like it, too," mice! The broken nutcracker was jumping around, too, but Marie chased the mice away. Then, just as often happens in fairy tales, where anything can happen, the nutcracker turned into a handsome prince! He took Marie away to his enchanted kingdom where the Sugar Plum Fairy lived and where there was

no end of candy and good things."

"How thrilling!" exclaimed Patty,

"Now," continued Miss Brown, "this is where the music begins. The Sugar Plum Fairy gives an entertainment for Marie and the Prince, to welcome them. The first part of the music is an Overture, then there is a March, a sort of entrance march, and when everybody is there, the Sugar Plum Fairy dances in honor of Marie and the Prince."

"You mean the Russian Dance and the Arabian Dance and the Chinese Dance?" "Yes. And then there is the Dance of the Mirlitons, where the flutes have quite a lot of playing to do.

"What is a Mirliton, Miss Brown?" "Mirliton is a French word, meaning a little toy pipe on which children play nto ms pasy A streammer seques recommendation of the Reed Pipes. Then, the composition for many plans clarinet. 2. Mozart. 3. A composition for which you say is your favorite. So there Another well-known passing one of the Marines of the Court of the Marines of the of piano, organ, or orchestra; text may Suite."

"I'm so glad you told me, Miss Brown, because now when I hear the recordings And April 30 is the day on which but Tchaikovsky. 7. Thirty-six. 8. Italy, I'll think of Marie and the Prince and the Sugar Plum Fairy and everything. But-oh, there is one thing I almost forgot to ask you."

"What is that, Patty?"

"It's about the queer instrument that plays very high and sort of tinkles. I can't just exactly describe it."

"I think you mean the celeste, Patty, and I'm glad you mentioned it. The celeste, or celesta, was invented by a Frenchman in 1886 and Tchaikovsky's use of it in the 'Nuteracker Suite' was its first appearance in an orchestra."

"What does it look like?" Patty asked "It looks a little like a small upright piano and it sounds a little like a tinkling xylophone."

"Miss Brown," Patty began again, "would you come over to my house some evening when I do not have any homework to do and listen to the recordings? "I'd love to, Patty. That's a date!"

Junior Etude Contest

The JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys Write on one side of paper only. Do and girls under eighteen years of age. not use typewriters and do not have any-

Class A, fifteen to eighteen years of one copy your work for you. age: Class B, twelve to fifteen; Class C, Essay must contain not over one hununder twelve years.

this page in a future issue of ETUDE. Chestnut Street, Philadelphia (I), Pa., by The thirty next best contributors will the 10th of May, Results in August, No. receive honorable mention.

Put your name, age and class in which contest below.

dred and fifty words and must be re-Names of prize winners will appear on ceived at the Junior Etude Office, 1712 Chicago String Ensemble. essay contest this month. See special

Original Composition Contest

This month Junior Etupe holds its Office before the tenth of May, fifth annual contest for original com-

Pieces may be of any type, vocal or instrumental, and of any length; they returned to you when the contest is over, must be received at the Junior Etupe be sure to send postage for this purpose

Replies to letters on this page will be for-

warded when sent in care of the JUNIOR ETUDE. Foreign mail, except Hawati and Porto Rico, requires live-cent postage.

which Honolulu, our capital, is situated.

have guest speakers and some prepared pa-

pers on famous composers. With the tradi-

tional Hawaiian "melting pot" spirit all racial groups are represented and work happily together. We hope you will be in-

We would like to hear from others organized along similar lines.

From your friend,

Gail Ching, Hawaii.

Norma Chow, Arlene Medeiros, Amy Saka- Janet Nakasone, Sheila Cruikshank, Helen

appear on the next page.

If you wish to have your manuscripts

in December

C, bar, largo, viola, prelude. Central letters, reading down, give the answer,

Class A. Maurine Tamasiea (Age 16),

Connecticut. My twin sister and I are very much inter-Class C, Terry Ann Smith (Age 10),

Honorable Mention for Christmas Tree Puzzle: Drusilla Zearley (Age 13), Indiana. Mary Ann Ottaviani, Mary Ellen Fogarty. James Mason Martens, Carol Elaine Stone, We are sending you a picture of our garbar Whitener, Ellens Steinman, Mary Marker Stein, Leither Weiller, Weiller Stein, Weiller Michael Keane, Arline Bartblein, made up of teen-aged girls from our high and junior high schools on Obah, the most seep, Kathryn Sruder, Mary Theree Gorge Geign, Kathryn Sruder, Mary Theree Gorge Weiller, Weiller Stein, Kathryn Sruder, Mary Theree Gorge Weiller Stein, Weiller Stein, Kathryn Sruder, Mary Theree Gorge Weiller Stein, Weiller Stein, Kathryn Sruder, Mary Theree Gorge Weiller Stein, Weil populated of the Hawaiian Islands, upon ory, Andrew Corson, Kenneth Waterman,

> I have taken piano lessons for five years and hope to be a concert pianist. I am also assistant organist of my church. I think ETUDE is the finest music magazine ever printed. I would like to hear from others

> > North Carolina

Results of Christmas Tree Puzzle

Answers to Christmas Tree Puzzle:

Prize Winners for Christmas Tree Puzzle:

Class B. Marvin von Deck (Age 14),

ested in music and we are now taking lessons from a concert pianist. I would like to hear from other Junior Etude readers. Nebraska.

Grace Whitings, Luella Petty, Agnes Meyers, We plan to have a monthly meeting with Georgine Watrous, Edna Mae Miller, Lorprograms. To further our education we will aine Pennell, Robert Schaefer.

interested in piano and organ.

Margaret Jernigan (Age 14),

HUI-MELE

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April Dates and Anniversaries

Some birthdays and events which happened during the month of April infive."

On the eighteenth of April, in Seventy-five."

Franz Joseph Haydn opens the month, That day, April 18, is also the birthday

Serge Rachmaninoff, world-famed pi- (1564-1616). Many of his verses have anist, conductor, and composer was born been set as songs by various composers,

a April I (1800).

These birthdays are celebrated just a The birthday of another great pianist be either sacred or secular, produced as

Ann april o (1917).

Ann april ou is the day on which our tenakovsky, i. Initysis, 8. Italy,
The next day, April 7, is the date on George Washington took the oath of and the name "Santa Lucia" refers to The next casy apply 7 is the date of seeings or samingon took the oath of and sie hand some same same same series to which Napoleon abdicated (1814); and office as first president of the United the Bay of Naples, 9. Csharp, E. G. April 13 (1743) is the birthday of States of America (1789). Thomas Jefferson, the third president of the United States of America. He was greatly interested in music and insisted

Handel's death is remembered the same week, April 14 (1759).

quently heard playing the great piano

The day of Paul Revere's famous ride (1775) is easily remembered through Longfellow's poem,

Are rather hard to play, And then flew right away,

> To try to read such music is A staff that's made of wires!

guchi, Doris Kamioko, Maile Chuu, Éleanor Nozoe, Delphine Ho Marguerite Muroda, Babs Nenes, Patricia Price, Jane Hagglund.



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Paint the cabinet any color you wish and decorate it as little or as much . . . dependent upon your joy at swinging a paint brush and your ability to make mighty appropriate!

amusing designs. The one shown is effective with its base color an off-white. and the perky little figures and designs carrying out the colors of the room, If you use a musical motto such as the one shown, write it in your own handwriting with no thought for perfection. Perfection is for bona fide artists and you are iust a home decorator who has a yen to create something from nothing.

Lacking time and inclination to go off the deep end when it comes to decorating the cabinet, paint the body of it one color, the top another and put the simple corner designs and wavy line-effects of the same color as the top. Write the motto in the color of the bottom, and don't forget the musical clef . . . that's



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